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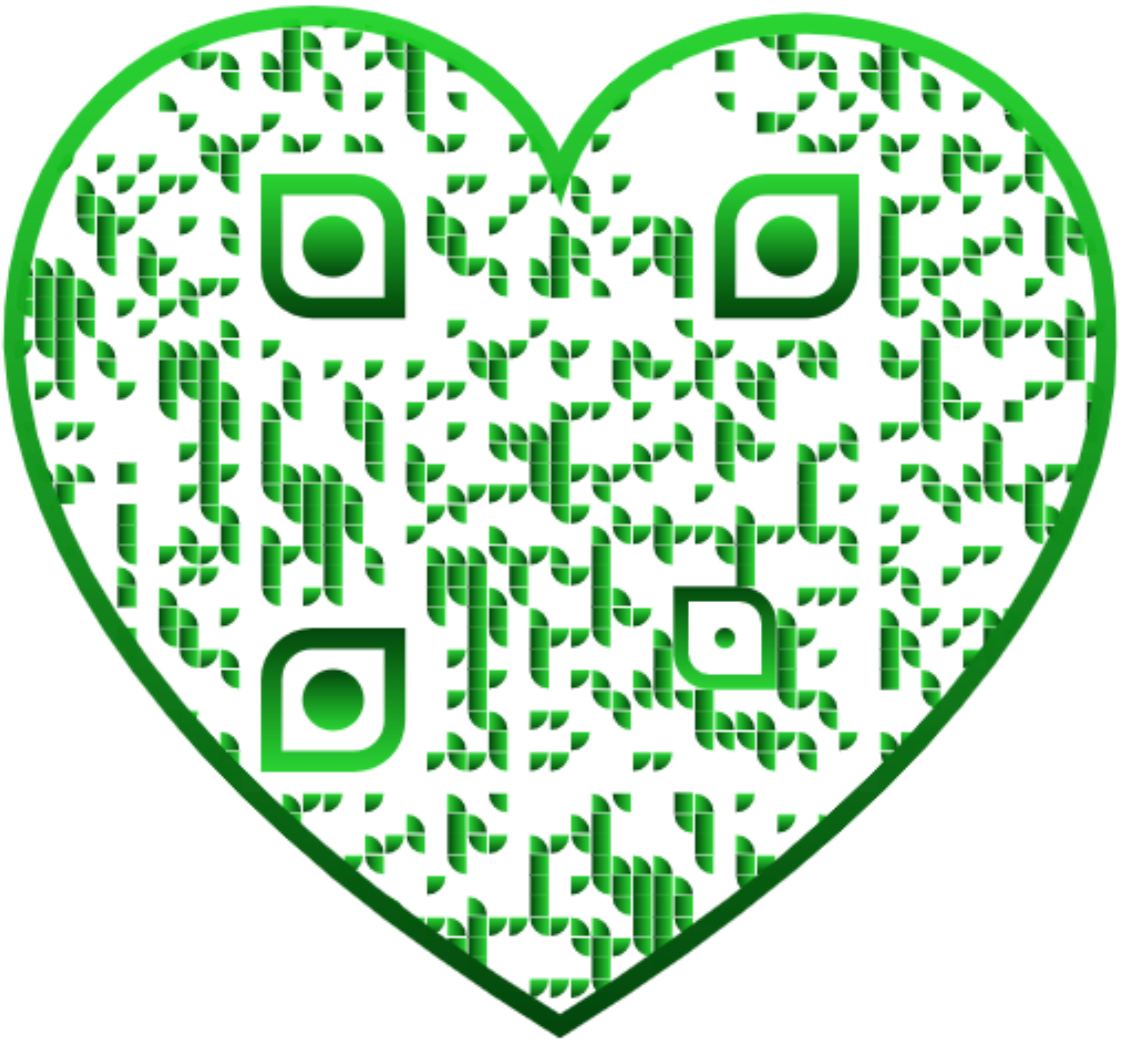


New releases for April 2022

You Showed Me
The Songs Of Gene Clark
CDTOP 1611
Gene Clark was one of last century's most gifted songwriters. These eclectic interpretations of songs drawn from his time with the Byrds through to 1974's solo masterpiece "No Other" provide the irrefutable proof.

Melvin Hicks & The Versatiles
The Intruder / Clarence Pinckney
Just Outside Of Lonely
CITY 078
'The Intruder' has been one of the biggest finds to be played at the 100 Club in the last three years. The flip is another Asbury Park act – who delivers the superb big ballad with panache.

Dana Gillespie
Deep Pockets
CHD 1600
"Deep Pockets", the follow-up to 2019's "Under My Bed", is a collection of 12 Gillespie originals, mostly written with long-standing lead guitarist Jake Zaitz. Exquisite modern blues.

Hodges, James & Smith
Wishful Thinking / Kim Weston – It Takes A Lotta Teardrops
CITY 081
'Wishful Thinking' has an uptempo rhythm that epitomises the great girl soul sounds of the early 70s. The flip is another Basemore/Ware song from the late 60s which imitates the Motown sound exquisitely.

Brothers Of Soul
I Need Your Love / Can't Nobody
CITY 079
Two previously unheard (apart from on their Kent CDs) tracks from Bridges, Knight & Eaton's 1969 Galaxy recording sessions. 'I Need Your Love' is an exquisite midtempo dance track and 'Can't Nobody' has been a success on the latest Lowrider Soul CD.

John Barry
The More Things Change
Film, Tv & Studio Work 1968-1973
CDTOP 1615
As the late 1960s melted into the early 70s, John Barry was at his creative peak; his film and TV themes were never more haunting or as deeply atmospheric. "The More Things Change" collects Barry's finest work from this period, including most of 1970's classic "Ready When You Are, J.B." album.

Ronnie Mcneir
Say You / I'm Sorry
CITY 080
'Say You' is a superb updating of the Monitors' harmony hit from 1965. 'I'm Sorry' is a slow-burning song that builds into a perfect dancefloor beat. Look out for a complete, previously unreleased Ronnie McNeir album later this year.

Dusty Springfield
Dusty Sings Soul
CDCHD 1612
A self-confessed lover of soul, R&B and Motown, Dusty Springfield avidly recorded the latest offerings from black American singers. We present 24 of the finest.

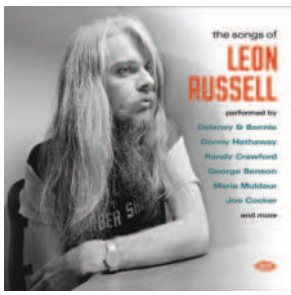
Jimmy Nelson
I Sat And Cried / She's My Baby (Smokey's In Town)
REPRO 07
Jimmy Nelson's 'I Sat And Cried' is an easy-going swinger of a disc that you feel you've always known. We've coupled it with another great mover which debuts on a 45.

Wee Willie Walker
I Don't Want To Take A Chance / I Ain't Gonna Cheat On You No More
CITY 082
These are two of the finest, previously unheard, tracks to come out of the Goldwax vaults. Though they have been around in this complete form, since 2004, it is the first time they have been commercially available on a prestigious 45.

The Barrino Brothers
The Bad Things (You Said To Me) / Just A Mistake
REPRO 08
Belated interest from funk fans in 'Just A Mistake' has pushed the price to around the $1,000 mark for a mint copy. We've reproduced the label, with a subtle colour switch, and put the tape find of 'The Bad Things (You Said To Me)' on the A-side.

FROM THE VAULTS

Holding Things Together
The Merle Haggard Songbook
CDTOP 1546
In tribute to this country music colossus, here are 24 versions of his greatest songs. A satisfying sampling of his lyrical genius, starting with the song that gave him his first self-composed chart smash.



The Songs Of Leon Russell
CDTOP 1590
Songs from the Mad Dogs & Englishmen concertmaster's colossal catalogue performed by other artists. A collection designed to keep his flame burning, maybe even send a few rifling through his body of work, like the first nuggets at the entrance to a goldmine.

For The Good Times
The Songs Of Kris Kristofferson
CDTOP 1574
A deep dip into the impressive catalogue of one of the USA's finest songwriters. Classics and obscurities bridging country, soul, rock and pop, many on UK CD for the first time.

Marianne Faithfull
Come And Stay With Me: The Uk 45s 1964-1969
CDTOP 1531
The A and B-sides of Marianne's UK Decca singles, plus her "Go Away From My World" EP for good measure.

Hallelujah
The Songs Of Leonard Cohen
CDTOP 1544
Eclectic interpretations of songs by Canada's much-missed poet laureate, including two the man himself never recorded.

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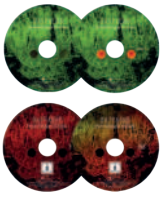

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Published by Diamond Publishing Ltd. A member of the Metropolis Group
Printed by PCP. Distributed by MarketForce UK Ltd

PPA

The *RC* staff's favourite... Lindsey Buckingham songs

PAUL LESTER **Trouble**
An experimental studio brat in the body of a Bel Air hairdresser, Buckingham is equal parts Brian Eno and Warren Beatty in *Shampoo*. From 1981's *Law And Order* solo debut album, this US Top 10 hit was a prototype/test case for the cyclical melody and linear, rolling beat used on his Big Love from Fleetwood Mac's *Tango In The Night*.

TIM JONES **Go Your Own Way**
Inspired by Buckingham's breakup with Stevie Nicks, Fleetwood Mac's airily bright, debut US Top 10 memorably backed De Niro and Pesci's rumination on breakups in film classic, Casino.

JOHNNY SHARP **Go Your Own Way**
A song full of rage, but rarely has flicking a big fat bird at your ex sounded so joyous, like a beautiful burst of freedom. He's kidding himself, but I, like millions of others, buy it.

NIALL DOHERTY **Go Your Own Way**
It's hard to look beyond this classic. Where other FM members turned reflective in their break-up tunes, he is brash and cocky and at the top of his melodic game.

CHARLES DONOVAN **Empire State**
I love the bright, shimmering Empire State, with its ringing, twinkly guitar sound, from Fleetwood Mac's *Mirage*

VAL CUTTS **Go Your Own Way**
Apparently inspired by the Stones' Street Fighting Man. Lindsey comes out with his fists up here. Despite the raw emotion and vitriol towards Stevie, it feels like an upbeat tune. Clever, that.

PAUL BOWLER **Go Your Own Way**
Buckingham mines beauty from anger in this riposte to soon-to-be ex Stevie Nicks.

IAN SHIRLEY **Go Insane (Extended Remix)**
This only made it as far as a white label 12" in the UK in 1984 and is a brilliant lost dancefloor gem worth £100.

STEVE BURNISTON **Go Your Own Way**
This richly melodic *Rumours* gem delivers a superb musical and vocal performance – and those closing moments are utterly magnificent.

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Hello, and welcome to RC530

People have been saying for years that records are for playing not preserving in aspic. I guess the same goes for memorabilia: they're for using/wearing/driving, not placing behind a glass case. Which perhaps explains why I still regularly wear my 1984 Frankie Say T-shirts (copies of which are going for a massive £5.99 on eBay, so you can only imagine what the originals are worth), although if you go anywhere near my drum-stick – thrown into the crowd by Todd Rundgren after the multi-instrumentalist played drums for a song during his set at London's Venue in December 1978 – I will have to go all Cobra Kai on you.

Actually, memorabilia is no laughing matter, as our cover story this issue makes evident. There are items that go for serious money. Put it this way: the cheapest entry in Ian Shirley's 101 Priciest Memorabilia Ever list is a suit worn by Elvis Presley worth £81,949. There's even a tooth featured in the article – albeit a tooth once owned by the late John Lennon – which, at auction, went for a cool 23 grand. A tooth! God knows what his hair would have gone for. I hope you'll have as much fun reading about the other 99 or so entries in the countdown as we did putting the article together.

Of course, collectables and rarities are at the heart of what we do. As are the musicians who afford them their value. This month, there are riveting interviews with everyone from Lindsey Buckingham to Colin Blunstone, Marillion to Animal Collective, Elektra label boss Jac Holzman to 80s Scottish indie cults The Jasmine Minks. There's a picture special on Billie Holiday, a feature on SuperSize 7" single art, an appraisal of funk mutha of invention Betty Davis who died recently, and a look at auction houses. We also review new records by Todd Rundgren, Keith Richards, T.Rex, Father John Misty and Fontaines D.C., books on Peter Green and Suede and DVDs on Don Letts and the blues, our regular columnists let rip as usual, we go Diggin' For Gold, Under The Radar and into The Engine Room, and there's all the reader involvement, competitions and crossword you've come to expect.

We hope you enjoy the issue and that it proves a welcome distraction during these difficult times. Who knows: it might be worth big money one day.

Paul Lester

ZEALOT GENIE

The day after I read your Jethro Tull: "I Couldn't Be A Practising Christian" cover story I was listening to a sermon preached by a long-time Tull fan (favourite albums *Aqualung* and *Songs From The Wood*). After his gentle and loving sermon, I told him news of *The Zealot Gene*. He laughed and said, "Ian [Anderson] is a top singer and songwriter. We fans have known for years he's a Bible reader. He just hasn't come to believe the stuff about Jesus yet. It took me a while."

As a Christian I welcome the idea that each song [on *The Zealot Gene*] comes annotated with a chapter and verse of the Bible. Indeed, there are some great themes on the album, like the death of empathy, political extremism, and drunken hedonism. But Ian's warning that you have to treat the Bible "with a degree of caution" and that "specialist scholastic websites" demonstrate the Bible's unreliability is poppycock. I could as easily point Ian to dozens of other sites written by professors, archaeologists and researchers which conclude that the Bible is trustworthy.

The point Ian makes about "most people don't like being preached to by rock stars in their ivory towers of privilege" is perfectly true. But equally true is that most people don't like being preached to about anything unless it broadly goes along with their beliefs and lifestyle. In truth, politicians, celebrities and even rock singers are all kinds of preachers, despite Ian's denial that he is one.

Religion has some dubious ones. I'm not excusing those misguided souls who try and shout a hell-and-damnation message in churches and street corners, or Donald Trump, or the bigots with their homophobic placards. Their behaviour is the antithesis of a God who is love. To believe that they represent Bible-believing Christianity is like believing that Norwegian heavy metallers who burn down churches are typical of all heavy metal bands.

Metal bands, pop artists and folk rockers can have a huge influence on those who listen to them. I have a friend for whom Dylan's *Slow Train Coming* led to his Christian conversion. Who knows, one day Mr Anderson may make an album – though its unlikely to become a big-seller – that shows that this most gifted singer/songwriter/preacher has come off that fence on which he now so happily sits.

Tony Cummings, email

FIGURINES OF FUN

Re: *RC* 528 – I have figures of Mick Jagger, Jimmy Page, Elvis Presley. three of Kiss and figures of The Beatles as they appeared in cartoon form in the US. They're all in the original boxes but to my annoyance the plastic on some has gone a brownish colour, even though they have not been in direct sunlight. I have unboxed figures of Jim Morrison, Gene Simmons, and Paul Stanley. I looked at the Knucklebonz site mentioned in your article to look at the Debbie Harry figure. It was very disappointing to say the least. The dress and boots are iconic, but the face barely resembled her. She appeared in that outfit on the sleeve of an early single and I'm sure she had her hair in a ponytail. I don't remember her ever having the hairstyle on this figure. I wouldn't buy it full-stop, let alone for $159.99. I have attached a photo of four bobbleheads which cost me less than £35 each and they are amazing. The Debbie Harry figure is my favourite.

Jack Haynes, Manchester

KING KNOCKER

As a Luke Haines loyalist since I queued for The Auteurs' *New Wave* at Toronto's lamented Sam the Record Man, while haunting the import shops till they found me a CD-single of How Could I Be Wrong?, it pains me to have to say he's just unutterably wrong about *Sounds* magazine's 1985 greatest album list having included *Generation X*. The first Gen X album is one of the all-time great debuts: classic single in Ready, Steady, Go, all-time second-best *Tube* songs in Day By Day, and the immortal Kiss Me Deadly (because before satellite TV and the internet, being a teenager really was like that). And Derwood Andrews' guitar is fabulous throughout. In fact, it's as good as the best Britpop guitar solo not by Bernard Butler: Mr Haines' own Chinese Bakery. Apart from that, cheers on another brilliant issue.

Michael Kulikowski, Penn State University Park.

TRANSCRIPTION TIME AGAIN

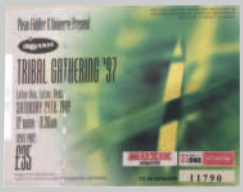
Thanks for the excellent article on radio transcription discs ('Spirit Of Radio') in *RC* 529 by Ian Shirley. You asked about other BBC and radio transcription discs. I don't own this impossibly rare disc, but I do have a tape of a BBC transcription disc (CN 1623/S) featuring *The Johnny Otis Show*, recorded at London's 100 Club and broadcast on 23 September 1972 introduced by BBC DJ Mike Harding – one of the *Sounds Of The Seventies* presenters. It has the title of *Stereo Pop Special* and was broadcast in the BBC's Saturday *In Concert* series.

Johnny was on tour in Europe with his R&B revue show which featured The Three Tons Of Joy; vocalists Marie Adams and Big Daddy Rucker; trombone

I Was There

A reader's recollection of a key music event

This month: Kraftwerk, Tribal Gathering, 24 May 1997



The 1997 Tribal Gathering festival took place in the grounds of the Luton Hoo estate. The 24-hour event ran from midday on the Saturday through to Sunday. My friend Jeff and I had booked tickets well in advance, attracted by the amazing lineup, but especially Kraftwerk and DJ Shadow. In the event, DJ Shadow pulled out just before the day of the festival which was disappointing, but there was still more than enough on offer to merit the trip from Bristol.

The over-zealous security heavies on the gates seemed determined to confiscate something from everyone and consequently pocketed Jeff's Pro-Plus tablets! Some of the highlights of the event included a highly entertaining DJ set from John Peel where he played Down Down by Status Quo to the bemusement of most of the dancing throng, as well as sets from Cornershop, Primal Scream, Daft Punk, Orbital, The Chemical Brothers, DJ Cam… it was an astonishing line-up.

But headliners Kraftwerk were the main draw: their first UK date for many moons and first ever festival appearance. We arrived quite early at the enormous marquee in which they were due to play to find it in pitch darkness. We blindly fought our way as far into the tent as possible and faced what we thought may be the direction of the stage. Sometime later the set started abruptly in a blaze of light from the giant video screens as they launched into Numbers – at which point we all found that the stage was actually behind us.

It was the first and only time I have seen Kraftwerk, but the show was phenomenal and everyone there had the sense of being present at an historic event – check out the setlist online. It was so crowded there was no prospect of moving while the set was in progress; two ladies in front of us politely enquired if we minded if they peed as they were desperate!

What an amazing day – although by late Sunday morning we were ready to get back on the coach home.

Chris Knight

virtuoso Gene 'Mighty Flea' Connors; sax men Big Jim Wynn and Clifford Solomon; Johnny's son Shuggie and Willie 'Jitterbug' Webb on guitars, along with the vocal group The Otisettes. They played a 1950s-style revue show of R&B oldies including Best Friend Blues, Lawdy Miss Clawdy, Turn On Your Lovelight, Dust My Broom, Willie And The Hand Jive, Goin' To Chicago, opening and closing with Bill Doggett's Honky Tonk.

The other major US radio transcription service (besides V Disc) was the AFRS (America Armed Forces Radio Service) 'Jubilee' series, many featuring black blues and jazz artists such as Charlie Parker, Louis Jordan, boogie pianists Albert Ammons and Pete Johnson, Big Joe Turner, Helen Humes, T Bone Walker, Lena Horne and bands led by Count Basie, Louis Armstrong, Duke Ellington, Johnny Otis, Lionel Hampton, Cab Calloway, Jimmie Lunceford, Benny Carter and Tiny Bradshaw. Many of the shows were recorded live in front of an enthusiastic audience in Los Angeles and were aimed at black servicemen and featured the jive talkin' Ernie 'Bubbles' Whitman on MC duties. From 1943 to 1953 they were issued on 16", 33 1/3 rpm discs.

AFRS Jubilee transcriptions are an important part of black music history with over 330 discs catalogued in a two-part discography published in 1985 by Rainer E Lotz and Ulrich Neuert.

Tony Burke, Bedford

I have a bunch of Lang Worth discs covering the work of later Sun Records artist Slim Rhodes. It's always interesting to hear an artist's earlier work. I have 8 x 8" discs on lovely blue vinyl, and another 4 on 16" discs (different artists on the flipside of the large discs). Some of these sides were reissued on CDr on the British Archive Of Country Music label, but not until as late as 2019.

Like the writer [Ian Shirley] says, lack of kit on which to play the 16" discs, especially to buy in the UK, is a frustration. Mind you, thinking of acquiring an extra turntable when you only have 4 x 16" discs to play isn't an entirely sensible notion.

I always find Kurt Naucks auctions over at 78rpm.com to be a good source of US transcription discs, at fair starting prices, if that's your thing.

I've been buying the mag since 1984, but this is the first time I've found the motivation to drop you a line!

Jon Hampstead, email

Really enjoyed your article, 'The Spirit of Radio'. I'm fortunate enough to have a BBC Transcription Disc of The Jack Bruce Band In Concert. I was and still am a massive fan of his solo work and saw him and his band countless times in concert.

Thought you might be interested in these pictures.

Philip, email

TAPE OF GOOD HOPE

I've started to re-connect with the humble cassette again. Your recent coverage of pirate tapes [*RC* 526] got me thinking…

In the early 70s I was given a cassette recorder for my birthday and, like many teenagers, enjoyed the beauty of "home-taping". I used to capture the Top 20 off my little transistor radio armed with my plug-in microphone, even *Top Of The Pops* off the TV. I bought some pre-recorded cassettes, too. Me and my mate use to meet up and, with a connecting lead, his player and blank tapes, we'd do a copy for each other. My favourite tapes were the first ones by ELO, Wizzard and *Slade Alive*. Then I went all vinyl; I even tried mini-discs and CDs. I've stayed with vinyl, and my tapes got lost, literally. So, until recently, I had no cassettes.

As a vinyl collector of all things Eric Clapton and finding it increasingly difficult to add to his hundreds of platters, I thought a dabble back into cassettes might be fun. And it has been.

Of course, a lot of sellers or shops simply don't do them. I can see the problem: all my old tapes either snapped, wound themselves up into the machineheads or degraded to a clicking magnetic field of distortion. However, I've been lucky and found 20+ cassettes from the 70s and 80s, which are proving a great way to bring back good memories. I was, however, surprised to see how much some old cassettes can go for, they appear to be collectible now. The salesman at Richer Sounds told me manufacturers are still waiting to see if they are ready to re-introduce the humble cassette deck separate into their ranges once again. Who knew?

I also see 8-track cartridges are being re-listed – thankfully, I don't have anything to play them on or I could see myself going there as well! Are any other readers still collecting 8-tracks or cassettes?

Simon Mullins, email

DIGGUS INTERRUPTUS

I look forward to your regular column, Shop Of The Month, to read about the different customer service hooks owners use to attract "diggers". I often frequent record shops after a few pints at the local pub (always a dangerous move): I implore all music shops to provide a restroom for patrons so we don't have to quit digging halfway through to make a mad dash for some distant public convenience. **Geoff Carter, Australia**

THIS MONTH'S CONTRIBUTORS

Kevin Harley is a music and film journalist. For this issue, he crossed the prog/psych divide in two interviews: Aylesbury veterans **Marillion** (p72) reflect on their remarkable resurgence, while **Animal Collective** (p78) spill everything on their two wild decades and "poignant" comeback.

As chief compiler of *RC*'s Not Forgotten, **Paul Bowler** has mapped the life of some extraordinary musicians. Few of them were as visionary as **Betty Davis** (p40), whose trailblazing career – defined by her raw funk sonics and outré stage personality – he pays tribute to this month.

Terry Staunton (**Lindsey Buckingham**, p54) fell for Fleetwood Mac's Go Your Own Way in 1977 and suggested his school band, Route 66, perform it. The title proved prophetic when, after failing to master the song's rhythmic intricacies, members came to blows and split up.

Nick Dalton has rarely been so entertained as when chatting with (or, more realistically, listening to) **Jac Holzman** (p66), irrepressible 90-year-old founder of Elektra: "He can spin an amazing story about everyone from The Doors to Bread," Nick says. "Comedy gold!"

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 21 APR

DAVID BOWIE & ROXY MUSIC
PLUS ELVIS COSTELLO + THOMAS LEER & ROBERT RENTAL + PAUL NICHOLAS + RECORD SHOP BAGS + FLAMIN' GROOVIES + 1992 POP COMPILATIONS

HEARD IT THROUGH THE

GRAPEVINE

News & views from the collecting world

What's in store?

Record Store Day returns with 400-plus UK releases, from Asia to T.Rex

On 23 April, the 15th annual *Record Store Day* sees a host of recordings issued, UK album highlights including **Ace Of Base** *All That She Wants* picture disc LP, **Acid Mothers Temple & The Melting Paraiso UFO** *Absolutely Freak Out!* 2LP, **Albert Ayler** *Revelations* LP, **America** *Rarities* LP, **Angelo Badalamenti** *Blue Velvet OST* 2LP, **Art Blakey & The Jazz Messengers** *In My Prime* 2LP, **Art Pepper** *Meets The Rhythm Section* LP, **ASIA** *XXX* picture disc LP, **The Associates** *Covers* LP, **Azymuth** *Light As A Feather* picture disc LP, **Bad Company** *Live 1979* 2LP, **Barbara Mason** *The Lost 80s Sessions* LP, **Be Bop Deluxe** *Live! In The Air Age* 3LP, **Belinda Carlisle** *The Heaven On Earth Tour* blue 180g 2LP, **Bernard Butler** *People Move On* white 180g 2LP, **Beth Orton** *Central Reservation*, *Trailer Park* 2LPs, **Bill Evans** *Inner Spirit*, *Morning Glory* 2LPs, **Billy Bragg** *Life's A Riot With Spy Vs Spy* coloured LP, The Shadows' **Brian Bennett** *Voyage* LP, **John Barry** *The Tamarind Seed OST* 2LP, **Bring Me The Horizon** *2004-13* 2LP, **Chicago** *At Carnegie Hall* 3LP, ***Childish Gambino*** *Kauai* LP, **Christy Moore** *Ride On* white LP, **Coolio** *It Takes A Thief* 2LP, **Corinne Bailey Rae** *The Sea* LP, **The Cranberries** *Remembering Dolores* 2LP with three bonuses, **The Cure** *Pornography* picture disc LP, **The Damned** *Strawberries* LP, **Dana Gillespie** *Foolish Seasons* LP, **Darlene Love** *The Many Sides Of Love* LP, The Kinks' **Dave Davies** *Kinked* LP, **Deacon Blue** *Raintown* LP, **Deadmau5** *Vexillology*, *Full Circle* 2LPs, **Def Leppard** *High N Dry* picture disc LP, **Del Shannon** *Rock On* LP, **Dillinger Escape Plan** *Dissociation* LP, **Dio** *Double Dose Of Donington* LP, **Dire Straits** *Love Over Gold* LP, ***Donna Summer*** LP, **The Doors** *LA Woman Sessions* 4LP, **Dusty Springfield** *See All Her Faces* 2LP, **Echo & The Bunnymen** *B Sides And Live* clear 180g 2LP, **Elton John** *The Complete Thom Bell Sessions* LP, **Elvis Presley** *Blondes, Brunes And Rousses* LP, *Les Disques En Or D'Elvis* 3LP, **ELP** *Trilogy* LP, **Ennio Morricone** *Una Pistola Per Ringo/Il Ritorno Di Ringo*, *Trio Infernale*, *Sans Mobile Apparent* LPs, **Everlast** *Whitey Ford Sings The Blues* 2LP, **The Everly Brothers** *Hell Doll Baby* LP, **Fatboy Slim** *Praise You/Right Here Right Now* LP, **Frankie Goes To Hollywood** *Altered Reels* LP, **Freddie Hubbard** *Music Is Here* 2LP, **Fun Boy Three** *The Best Of* LP, **The Future Sound Of London** *Rituals* LP, **GBH** *City Baby Attacked By Rats* LP, My Chemical Romance's **Gerard Way** *Hesitant Alien* LP, **Giant Sand** *Tucson Deluxe* 3LP including *Return To Tucson*, **Ginger Wildheart**

Picture this: discs on *Record Store Day* available from T.Rex, The Cure, Def Leppard and more

Potatoes And You CD, **Go West** *Bangs And Crashes* clear 2LP, **The Go! Team** *Proof Of youth* LP, **Gojira** *Live At Brixton* 2LP, **Gong** *In The 70s* 2LP, **Graham Parker** *Five Old Souls* LP, **Grateful Dead** *Wembley Empire Pool London 1972* 5LP, **The Groundhogs** *Hogwash* 2LP, **The Heartbreakers** *The LAMF Demo Sessions* LP, **Hefner** *Maida Vale* LP, **The Human League** *League Unlimited Orchestra* LP, **Ian Dury & The Blockheads** *Ten More Turnips From The Tip* LP, **Mark Isham** *The Hitcher OST* LP, **Iggy Pop** *Berlin 91* 2LP, **Ike & Tina Turner** *The Soul Of Tina Turner* LP, **Jessie Ware** *Devotion* 2LP, **Joan Jett & The Blackhearts** *Acoustics* LP, **John Williams** *The Cowboys* 2LP, *Lost In Space* LP, **Jonathan Richman & The Modern Lovers** *Modern Lovers 88* LP, **Joni Mitchell** *Blue 50* LP, **Joss Stone** *LP1* purple LP with bonus, **Kathryn Williams** *Introduction* LP, **Laura Nyro** *Trees Of The Ages* LP, **Levellers** *Zeitgeist* picture disc LP, **Lou Reed** *I'm So Free* LP, /**Kris Krisofferson** *The Bottom Line Archive* 3LP, **The Maccabees** *Colour It In* LP, **Mansun** *Attack Of The Grey Lantern* LP, **Maria McKee** *Peddlin' Dreams* LP, **Max Roach** *We Insist!* 2LP, **Mel C** *Northern Star* 2LP, **Michael Chapman** *The Man Who Hated Morning* LP, **Miles Davis** *Live In Montreal July 7 1983* 2LP, **Nick Cave & The Bad Seeds** *Live Seeds* red 2LP, **Nick Lowe** *Wireless World* clear LP, **Nico** *Camera Obscura* LP, **Nirvana** *Secrets* LP, **The Offspring** *Greatest Hits* LP, **Opeth** *My Arms Your Hearse* LP, **Patti Smith** *Curated* 2LP, **Paul Butterfield Blues Band** *The Original Lost Elektra Sessions* 3LP, **Pearl Jam** *Live On Two Legs* 2LP, **Pete Townshend's Deep End** *Face The Face* LP, **Peter Gabriel** *Live Blood* LP, **Peter Tosh** *Complete Captured Live* 2LP, **Phil Lynott** *The Phil Lynott Album* LP, **Pixies** *Live From Coachella 2004* 2LP, **The Proclaimers** *Sunshine On Leith* 2LP, **Prodigy** *The Day Is My Enemy Remix* LP, **Ramones** *The Sire LPs 1981-89* 7LP, **Ray Charles** *Genius Loves Company* LP, **The Replacements** *Unsuitable For Airplay* 2LP, **The Residents** *Warning* 2LP, **Rick Astley** *Whenever You Need Somebody* 2LP, **The Rolling Stones** *More Hot Rocks* 2LP, **Ron Sexsmith** *Long Player, Late Bloomer* coloured LP, **Sandy Denny** *The Early Home Recordings* 2LP, *Gold Dust Live At The Royalty* LP, **Santana** *Splendiferous* LP, **Scott Walker** *Boy Child* LP, **Sepultura** *Revolusongs* LP, **Simple Minds** *5 X 5 Live* red, white, blue 180g 3LP, **Slade** *Ballzy* LP, **Slash** *Live! 4* 2LP, **St Vincent** *The Nowhere Inn* LP, **Steve Hackett** *The Tokyo Tapes* 3LP, **Stevie Nicks** *Bella Donna* 2LP, **Stiff Little Fingers** *BBC Live In Concert* blue 180g 2LP, **The Streets** *Original Pirate Material* orange LP, **Suede** *Sci-fi Lullabies* clear 180g 3LP, **Sun Ra Arkestra** *Babylon* 2LP, **Super Furry Animals** *Rings Around The World* LP, **Suzanne Vega** *Close Up* LP, ***Suzi Quatro*** *Deluxe* 2LP with bonuses, **Sweet** *Platinum Rare Vol 2* 2LP, **T.Rex** *The Slider* picture disc LPs, **Tangerine Dream** *Alpha Centauri* clear LP, *Live At Reims Cinema Opera* 2LP, **Ultravox!** *Live At The Rainbow 1977* LP, **Virgin Prunes** *Native Love Song* clear LP, **The Who** *It's Hard* coloured 2LP, **Willie Nelson** *Live At The Texas Opryhouse* 2LP, **Wire** *Not About To Die* LP. Finally, there are unissued sets of **Charles Mingus** *The Lost Album From Ronnie Scott's* 3LP, **Chet Baker** *Live In Paris* 3LP, **Jesus Jones** *Scratched* coloured 2LP, **Motörhead** *The Lost Tapes Vol 2* 2LP, **Rory Gallagher** *San Diego 74* 2LP.

Among the US *RSD* standouts are **...And You Will Know Us By The Trail Of Dead** *Madonna*, *The Century Of Self* LPs, **America** *History* blue, white LPs, **The Allman Brothers Band** *Cream Of The Crop* 3LP, **Chet Baker** *Live In Paris* LP, **Blur** *Bustin' And Dronin'* 2LP, **The Brand New Heavies** *Heavy Rhyme Experience Vol 1* LP, **Dave Brubeck** *Live From Vienna 1967* LP, **Buena Vista Social Club** *Ahora Me Da Pena* LP, **Jimmy Cliff** *Follow My Mind* LP,

Among the US *RSD* standouts are LPs by America, Prodigy and Blur

Mariah Carey *Legacy* 2LP, **DEVO** *Oh No, It's* LP, **Fats Domino** *Here Comes* LP, **Sheena Easton** *The Definitive 12" Singles* 2LP, **Roky Erikson & The Explosives** *Halloween II* 2LP, Tangerine Dream's **Edgar Froese** *Epsilon In Malaysian Pale* LP, **Jerry Garcia** *Ragged But Right* 2LP, **Kittie** *Spit* LP, **Kid Creole & The Coconuts** *Fresh Fruit In Foreign Places* LP, CD, **Judas Priest** *Hero, Hero* 2LP, **LA Guns** *Waking The Dead* LP, **Jackson 5** *ABC* LP, **Jesus Jones** *Scratched* 2LP, **Lil Wayne** *Sorry 4 The Wait* CD, **Nicki Minaj** *Beam Me Up, Scotty* 2LP, **Charles Mingus** *The Lost Album From Ronnie Scott's* 3LP, **Kacey Musgraves** *Starcrossed* picture disc LP, **My Morning Jacket** *Love From RCA Studio A* LP, **Night Ranger** *Somewhere In California* LP, **Prince** *The Gold Experience* 2LP, **Prodigy** *Return Of The Mac* LP, **Red Hot Chili Peppers** *Unlimited Love* 2LP, **Keith Richards** *Talk Is Cheap* double-cassette, **Ringo Starr** *Ringo The 4th* orange, blue LPs, **Tangerine Dream** *Alpha Centauri* 2LP, *Strange Behaviour* LP, **Tegan & Sara** *Still Jealous* LP, **Suzanne Vega** *Close-Up Extremism* LP, **Voivod** *Nothingface*, *Angel Rat* LPs, **Jessie Ware** *Devotion* 2LP, **Barry White** *No Limit On Love* LP.

The BPI reported in February that 14.4 million new CDs were sold in the UK in 2021 (down 10.5%), along with 5.3 million new LPs (up 10.6%). On 21 February, Prime Minister Boris Johnson announced that all Covid restrictions in England would be lifted on 24 February, including the requirement for a Covid pass to enter large public gatherings, such as concerts. Similar action was taken in Wales and Northern Ireland, with Scotland following a month later.

See recordstoreday.co.uk, recordstoreday.com.

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we learn of fresh releases in the offing from **Lonnie Liston Smith**, **Diplo**, **Tony Allen**, Judas Priest's **Richie Faulkner**, **Belinda Carlisle**, **London Grammar**, **Olly Murs**, **Charlotte Church**, **Phil Ranelin**, **Big Big Train**, **Slowdive**, **Wendell Harrison**, **Tame Impala**, **Florence + The Machine**, **Alice Cooper**, **Charlie Daniels**, **Kehlani**, **Wilco**, **Clean Bandit**, **Obituary**, **Mary J Blige**, **Robyn**, **Sigur Rós**, **Olivia Rodrigo**, ex-Nirvana's **Krist Novoselic**, Stone Temple Pilots' **Robert DeLeo**, **Nancy Wilson's Heart** acoustic, covers and Christmas albums, **John Lee Hooker** (on BMG), **Skid Row** (on earMUSIC), **Burning Witches**, **ACCEPT** (on Napalm), **The 69 Eyes** (on Atomic Fire), **Downset** (on Nuclear Blast), **Edenbridge** (on AFM), a **John 5** live set; an art book by Public Enemy's **Chuck D** (Genesis Publications), and a **Britney Spears** memoir (Simon & Schuster).

CELLULOID HEROES

A biopic on **Michael Jackson** is due via Lionsgate; Baz Luhrmann's *Elvis* biopic of **Elvis Presley** is in select cinemas, 24 June; A24's upcoming *F*cking Identical Twins* comedy film features **Megan Thee Stallion**; **Dolly Parton** is contributing to a biopic about herself; Deborah Riley Draper's documentary TV series on **James Brown**, *Say It Loud*, is due via A+E Network; Andrew Dominik's *This Much I Know To Be True* documentary film on Nick Cave & Warren Ellis is in select cinemas, 11 May.

KIT & CABOODLE

Alice In Chains' **Jerry Cantrell** has Fire Devil and Atone acoustic guitars, Megadeth's **Dave Mustaine** has a USA Flying V EXP guitar, and there's a **Sister Rosetta Tharpe** 60th Anniversary 1961 Les Paul SG Custom With Sideways Vibrola guitar, out via Gibson; **Suzi Quatro**'s The Wild One bass is out via Rios Guitars.

ACOUSTIC+

March (25) **The Hanging Stars** *Hollow Heart*, producer Sean Read (Dexys) (UK tour, 8 April-2 July) May (6) **Aaron Raitiere** *Single Wide Dreamer*, co-producers **Miranda Lambert**, **Anderson East**, Dinner Time (20) **Peter Muller** *Spaces*, producer Rob Mathes (Bruce Springsteen), Two Truths TBC **LA Edwards** *Blessings From Home*, producer Ryan Hadlock (Foo Fighters), Bitchin' Music.

Jerry Cantrell: signature models out

BLUES+

May (27) **Jocelyn & Chris** *Favorite Ghosts*, co-producer Joel Moss (Ray Charles), jocelynandchrismusic.com September (2) Paul Jones collaborator **David Sinclair Four** *Apropos Blues*, Critical Discs.

HIP-HOP+

March (25) FKA Twigs collaborator **Rema** *Calm Down*, [TBC]

INDIE

March (25) Brian Eno collaborator **Tom Rogerson** *Retreat To Bliss*, Western Vinyl.

METAL

April (8) **A Deer A Horse** *Grind*, producer Jamie Uertz (Anthrax), Bitter May (13) Jennifer Batten collaborator **Anniken** *Climb Out Of Hell* CD, LP, shop.rockshots.eu.

POP+

April (8) **No Swoon** *Take Your Time*, co-producer Jake Aaron (Grizzly Bear), [TBC] May (6) **I Am Snow Angel** *Lost World*, producer Charles Newman (The Magnetic Fields), onerpm.link.

PROG/AVANT

April (22) Bon Iver collaborator **S Carey** *Break Me Open*, Jagjaguwar.

ROCK

May **Junkyard Drive** *Electric Love* CD, LP, producer Soren Anderson (Glenn Hughes), Mighty.

HELLO IT'S ME

The Hellacopters

Singer Nicke Andersson on the Swedish rockers' first set in 14 years

How come you're back with a new record now?
We broke up in 2008, but time passes, there's water under the bridge, minds change, and stars align. In 2016, we got an offer to re-unite for a one-off show at *Sweden Rock Festival*. It felt really good playing together again and a few people seemed to have missed. We got more offers and started talking about recording a new album, because we didn't want to just be a nostalgia act.

Tell us about the album.
It's rock'n'roll, 10 songs, loud guitars, high energy. It sounds like us, and I think it sounds great and holds up very well compared to our other albums.

How long did it take to do?
There was a gap of months between sessions, but I guess it took about three weeks, all in all.

What did you do during the interregnum?
In 2008, I formed a band, Imperial State Electric, and we toured and released six albums. I joined Lucifer in 2016, who've released four albums, three with me. Dregen was busy with solo stuff and Backyard Babies. Robert [Eriksson] played drums with a bunch of bands, and Boba [Lindström] became a professor of Ancient Greek, played with different outfits, and produced other artists.

Were there any standout moments?
Jamming with Wayne Kramer and getting to know him. We also opened for The Rolling Stones, ZZ Top, KISS and Black Sabbath, and that's hard to beat. It's fantastic to write and play music and to have people care and like it. I'm very grateful.

What do you put your longevity down to?
Attention to detail, musically and aesthetically, and the fact that we've never budged regarding "business" advice from outside parties. Whatever decisions we made back, they seem to have been right in the long run.

What would a Hellacopters biopic be like?
The opposite to Mötley Crüe's *The Dirt*. More like a mix of Slade's *In Flame* and *Groundhog Day*.

What's next?
It's gonna be great to play both older and new songs in front of an audience. And a new album.

The Hellacopters* Eyes Of Oblivion *is out on Nuclear Blast, 1 April.

Acoustic+

Rickie Lee Jones *Last Chance Texaco* book, Grove Press, 5 April. ■ **Reba McEntire** *My Chains Are Gone* CD/DVD, with Nashville Ryman Auditorium, 2017, and 2021 live footage, talkshop. live, 25 March. ■ *Songs Of Townes Van Zandt Vol III* CD, blue LP, with **Marissa Nadler**, **Cave In**, are due this month via bandcamp.com. ■ **Norma Tanega** *Try To Tell A Fish About Water* book, Anthology Editions, 20 April, *I'm The Sky* 2LP, splatter 2LP, two unissued, 2CD, adding bonus, Anthology, 6 May. Due: March (22) Peter, Paul & Mary's **Paul Stookey** *Now And Then*, Neworld Multimedia (25) **Tom Rush** *At The Unicorn 1962*, Greyscale, **Kris Kristofferson** *Whisper Of The Raindrops, Los Angeles 71*, Teatro April (15) **The Nighthawks** *Established 1972*, VizzTone May (13) **Steve Forbert** *Moving Through America*, Blue Rose (20) **Jack Savoretti** *Europiana Encore* 2CD, EMI (27) **Iona** *Snowdonia* 2CD, Open Sky TBC **Michael Weston King** *The Struggle*, Cherry Red, Brooks & Dunn's **Ronnie Dunn** *100 Proof Neon*, [TBC], **John Barry** *The More Things Change*, Ace.

Blues

BB King *Live*, Oakland Showcase Lounge, February 1971, Retroworld, 25 March. Due: March (25) **Samantha Fish** *Black Wind Howlin'*, Ruf, **John Mayall** *Live At The Marquee 1969*, Secret April (1) *Roadshow Blues*, Cleopatra (8) **Eddie Kirkland** *I'll Move You Baby*, **Earl Hooker** *The Electric Blues Guitar Of*, Jasmine (15) **Lightnin' Hopkins** *Lightnin' In New York*, **Otis Spann** *Is The Blues*, Candid TBC **Dana Gillespie** *Deep Pockets*, Ace.

Indie

Frontperson *Parade*, with The New Pornographers' **Kathryn Calder**, Oscar Street, 29 April. ■ **Jarvis Cocker** *Good Pop, Bad Pop* book, Penguin, 26 May. Due: March (25) **Fuzzbox** *We've Got A Fuzzbox... And We're Going To Play It!* 2CD, Fuzzbox April (23) Warpaint's **JennyLee** *Heart Tax*, [TBC] (29) **Felt** *Crumbling The Antiseptic Beauty*, *The Splendour Of Fear*, *The Pictorial Jackson Review*, *Poem Of The River*, *Ignite The Seven Cannons*, *Me And A Monkey On The Moon*, *The Seventeenth Century*, *The Strange Idols Pattern And Other Short Stories*, *Forever Breathes The Lonely Word*, *Train Above The City*, Cherry Red. Due: TBC **Foals** *Life Is Yours* [TBC].

Jazz

Nichelle Gaynor (ed) ***Billie Holiday*** *Lady Day: Body And Soul* photobook, slipcased *Special Edition* with photo, Rocket 88, 7 April. Due: March (25) **Keith Jarrett** *The Art Of Improvisation* DVD, EuroArts April (1) **Woody Herman & His Bands** *Their Finest Album* 4CD, Enlightenment (15) **Max Roach** *We Insist*, **Charles Mingus** *Presents*, Candid, **Chet Baker** *Born To Be Blue*, **Joe Pass** *Sounds Of Synanon*, **Cecil Taylor** *The World Of*, **Bill Evans** *The Complete Interplay Sessions*, **Art Blakey** *The Complete 3 Blind Mice* 2CDs, EJC April (15) **Charles Mingus** *Presents*, Candid May (20) **Jimi Tenor** *Multiversum*, Bureau B.

SPECIALIST MUSIC AUCTIONEERS

NO. 1 AUCTION HOUSE WORLDWIDE FOR VINYL & THE FASTEST GROWING FOR MEMORABILIA

29TH MARCH: THE BEATLES COLLECTION

20TH APRIL: MUSIC MEMORABILIA

21ST APRIL: RARE & COLLECTABLE VINYL RECORDS

26TH APRIL: GUITARS, AUDIO EQUIPMENT & INSTRUMENTS

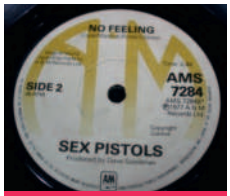
26TH APRIL: OMEGA HIGHLIGHTS - SHOWCASE AUCTION

SOLD £4,680

Elvis Presley
Good Rockin' Tonight

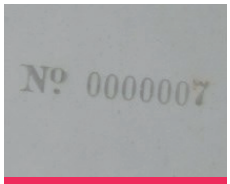
SOLD £4,100

Dr. Z LP on
Vertigo Swirl



SOLD £11,000

Sex Pistols A&M
God Save The Queen



SOLD £23,000

Beatles White Album
No.0000007

SOLD £23.430

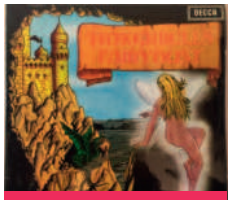
Dark Around The
Edges LP

SOLD £9,250

Beatles Please Please
Me in MONO LP

SOLD £8,015

Billy Nicholls LP
Would You Believe



SOLD £13,070

Tinkerbells Fairydust
Original LP

SOLD £13,560

Leafhounds—Growers
Of Mushrooms LP

SOLD £3,200

Signed AC/DC
7" single

SOLD £16,030

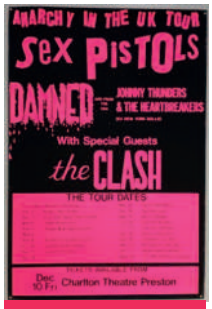
Signed Led Zeppelin
LP

SOLD £5,920

Queen Kind of Magic
Signed LP

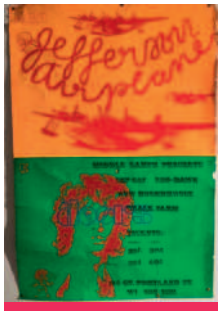
SOLD £14,800

Rolling Stones
original 1964 poster



SOLD £8,630

Sex Pistols
Anarchy Tour Poster



SOLD £10,160

Doors & Jefferson
Airplane original poster

SOLD £1,970

The Clash original
tour poster

SOLD £22,810

David Bowie owned
and worn hat

SOLD £4,685

Joy Division Ideal
for Living EP

SOLD £24,600

David Bowie Signed
Takamine Acoustic Guitar

SOLD £20,350

New Order Blue
Monday Anvil

SOLD £10,600

Beatles signed
BOAC menu

SOLD £1,600

OASIS LP
Box Set

SOLD £2,460

U2 signed copy
of their War LP

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OMEGA AUCTIONS

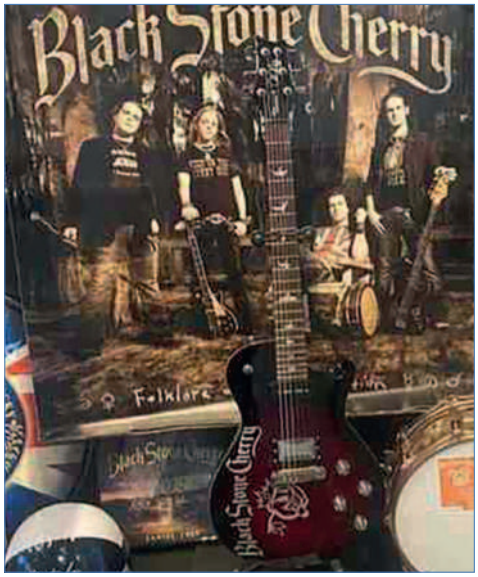
Memorabilia lane
Auction houses around the world

In February, Muse's **Dominic Howard**'s 4,884 sq ft, four-bedroom, five-bathroom house in Hollywood Hills, with 0.33 acres, pool, cinema, was sold via Zillow.com for $6.9 million. ■ On 1 March, **Boy George** offered 9,999 NFT artworks via cryptoqueenznft.com. ■ A 12 February auction by Activity Auctions, Dover, Delaware, included signed drumheads from **Mick Fleetwood**, **Lynyrd Skynyrd**, Cream's **Ginger Baker**, signed guitars from **Stevie Wonder**, **Alice Cooper**, The Monkees' **Mike Nesmith**, Slipknot's **Corey Taylor** signed mask. ■ On 17 March, juliensauctions.com offered the *Jean & Casey Kasem Collection*, including **The Beach Boys** letter, and signed guitars from **Led Zeppelin**, **Paul McCartney**, **Bruce Springsteen**, **U2**, **Eagles**. The 2022 May auctions include **The Beatles** 'White Album' mono LP #0000002, **The Quarry Men** drum kit, **Madonna** dress, **Johny Cash**, **Eddie Van Halen** guitars, **Bruce Springsteen**, **Axl Rose** handwritten lyrics, **Mick Jagger** jacket, **Bon Jovi** album sleeve prop. ■ A free music memorabilia platform offering free appraisals and authentication has launched at AuctionMemorabilia.com. ■ On 22 February, an exhibit was launched at **The Beatles** Story, Royal Albert Dock, Liverpool, featuring an unpublished notebook belonging to their tour manager, Mal Evans. It features **Paul McCartney**'s handwritten lyrics to Hey Jude, lyrics for Sgt Pepper's Lonely Hearts Club Band, **George Harrison** notes on All You Need Is Love, and lyrics to For The Benefit Of Mr Kite, Good Morning Good Morning and All Together Now.■ **The Beatles** *& The Hollywood Bowl* 1964 mono acetate LP sold via rrauction.com, 9 February, for $23,838. ■ The 16 April ha.com auction includes **Michael Jackson** hat, **Whitney Houston** dress. ■ The 23 February auction by Activity Auctions, Dover, Delaware, included signed drumheads from **Aerosmith**, The Animals' **Eric Burdon**, signed guitars from **Adele**, **Alice Cooper**, ex-Eagles' **Don Felder**, **Marilyn Manson**, **Aretha Franklin**. ■ A 2 March auction by Dalshire International included **Michael Jackson** shoes, **John Lennon** mini-piano. ■ In February, **Calvin Harris**' house and guesthouse (10 bedrooms, 12 bathrooms) with two studios, gym, cinema, in 2.69 acres in Beverly Hills Post Office, were offered via Douglas Elliman for $25 million. ■ In February, **Jon Bon Jovi**'s 3,591 sq ft, four-bedroom, three-bathroom apartment in New York's West Village was offered via Compass for $22 million, while Red Hot Chili Peppers' **Flea**'s five-bedroom, five-bathroom house with pool, 5.7 acres, in La Crescenta, Los Angeles, was offered for $9.799 million. ■ On 24 February, a **Syd Barrett** painting (estimate, £5,000), was offered via cheffins.co.uk. ■ A 2 March auction by ICZ, Palm Harbor, Florida, included signed guitars from **Eagles**, **Rush**, **Nirvana**, **Jimi Hendrix**, **Bob Marley**, **Stevie Ray Vaughan** signed drum stick.

Muse drums, with bonus house

Pictures At An Exhibition
Artwork, photos and ephemera on public display

An exhibition on **Black Stone Cherry**, including instruments, clothing, awards, artwork, set-list, is at Kentucky Music Hall Of Fame & Museum, Richmond Street, Mount Vernon, Kentucky, to February 2023.



Stone immaculate: BSC ephemera exhibited

Suzi cues

Suzi Quatro heyday box set due

Suzi Quatro has a double-disc collection and a box set, covering 1973-79, out this month, taking in seven albums and a DVD. It features *Suzi Quatro* with nine bonuses (one unissued), *Quatro*, seven (one unissued), *Your Mama Won't Like Me*, four, *Aggro-Phobia*, nine (one unissued, *Live And Kickin'*, *If You Knew Suzi…*, five (one unissued), *Suzi… And Other Four Letter Words*, and a DVD with five promo clips, eight from BBC TV's *Top Of The Pops*, and *Live In Japan 1975*.

Suzi Quatro* The Rock Box 1973-79 *7CD/DVD is on Chrysalis, 15 April*. Back To The… Spotlight *2CD, 7Ts, 15 April*. *See Talking Heads, page 50.

Eight discs of Suzi

Metal

William Irwin *The Meaning Of* ***Metallica****: Ride The Lyrics* book, ECW Press, 19 April. ■ **Xentrix** *For Whose Advantage?*, six bonuses, *Kin*, four, Dissonance, 22 April. ■ **The Troops Of Doom** *Antichrist Reborn*, with **Jairo Guedz** (ex-Sepultura), Alma Mater, 15 April. ■ **Fallen Sanctuary** *Terranova*, with **Georg Neuhauser** (Serenity), AFM, 24 June. ■ **Riot Act** *Closer To The Flame* 2CD, including 12 **Riot** re-treads, Global Rock, 1 April. Due: March (25) **Paradise Lost** *Drown In Darkness*, Vic, **Ministry** *Live Necronomicon* 2CD, Cleopatra, **Flotsam & Jetsam** *Iron Tears & Metal Shock*, Vic April (1) **Riot Act** *Closer To The Flame*, Global Rock (8) **Therion** *Leppaca Kliffoth*, *Beyond Sanctorum*, *Symphony Masses*, Hammerheart, **Papa Roach** *Ego Trip*, New Noize May (6) Wolfsbane's **Blaze Bayley** *Blood And Belief*, Blaze Bayley, **The Great Kat** *Tchaikovsky, Mendelssohn, Shredadeus, Shredthoven* (20) *Wagner's War*, TPR, **Evergrey** *A Heartless Portrait (The Orphean Testament)*, Napalm TBC **Drowning Pool** *Strike A Nerve*, T-Boy, **Body Count** *Merciless*, [TBC].

Pop

Nick Duerden *Exit Stage Left* book, Headline, 28 April. ■ **Foxes** *The Kick Deluxe* 2CD, seven bonuses, 22 April, LP, 29 July, PIAS. Due: April (8) **Jackson 5ive** *Skywriter*, Music On CD, **Banks** *Serpentina*, AWAL May (15) Empire Of The Sun's **Luke Steele** *Listen to The Water*, [TBC] (20) The Beach Boys' **Al Jardine** *A Postcard From California*, Universal (24) **Propaganda** *The Heart Is Strange*, ZTT July (1) ex-The Pipettes' **Gwenno** *Tresor*, Heavenly.

Post/Punk

Josh Cheuse ***Joe Strummer*** *Print The Myth* hardback of 200-plus unpublished photos from 1981-2001, plus sketches, artwork, is due via Rocket 88 Books in three editions by Christmas. Due: April (1) ex-Crass' **Penny Rimbaud & Kate Shortt** *Kernschmelze III*, Caliban (6) **Propagandhi** *Breaking The Thermometer*, Anti-, **The Godfathers** *Alpha Beta Gamma Delta* [TBC] (15) **Cancer Bats** *Psychic Jailbreak*, Bat Skull May TBC ex-The Fall's **Brix Smith** *Valley Of The Dolls*, [TBC].

Prog/Avant

Gong *Magick Brother*, two bonuses, BYG, 1 April. ■ ***Jade Warrior*** *Remastered & Expanded*, with bonus, *Last Autumn's Dream*, Esoteric, 29 April. ■ Symphony X's **Michael Romeo** *The War Of The Worlds Part II* 180g 2LP, 2CD with instrumental album, InsideOut, 25 March. ■ **PreHistoric Animals** *The Magical Mystery Machine Chapter 2* CD, clear LP, with ex-Pain Of Salvation's **Daniel Magdic**, Glassville, 24 March. ■ **Brand X** *Marscape*, two bonuses, Esoteric, 25 March. ■ **Allan Holdsworth** *Jarasum International Jazz Festival* 2014 CD/DVD, Gapyeong-Gun, South Korea, Manifesto, 6 May. Due: March (25) **Tangerine Dream** *The Great Wall Of China*, Cleopatra, Strawbs' **Brian Willoughby** *Twiddly Bits*, craigandwilloughby.com, **Klaus Schulze**/**Rainer Bloss** *Drive Inn 1 & 2*, MiG, **John Zorn** *Perchance To Dream*, Tzadik, ➤

Photo: (Muse) Zillow.com

Ewbank's

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Right: Velvet Underground & Nico, silkscreen window card
Sold for £9,100

Left: The Police concert poster, 1979
Sold for £845

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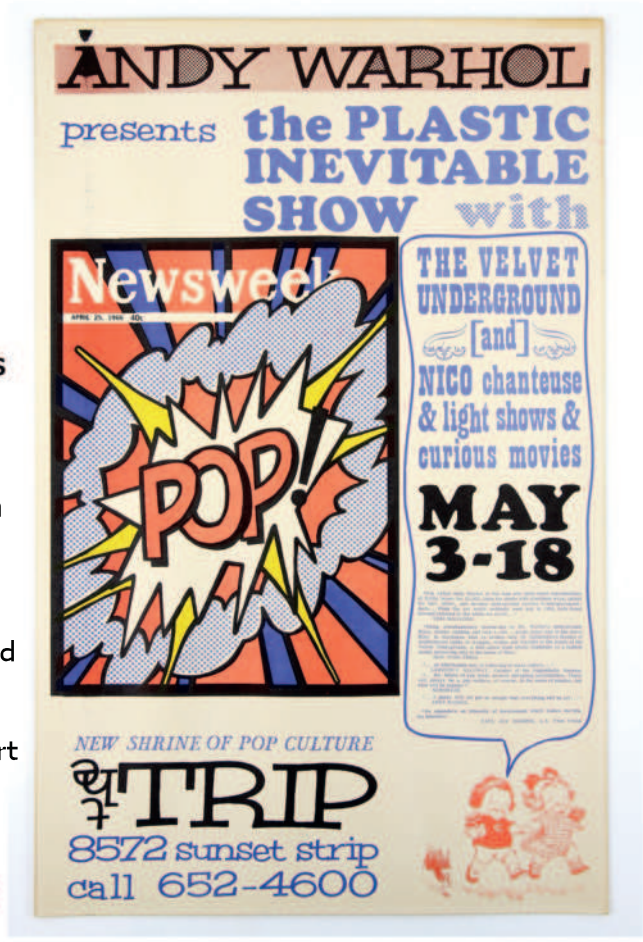

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Chrysalis CATALOGUE

Altogether Now
Noteworthy guest-spots this month

Awolnation *My Echo, My Shadow, My Covers And Me* CD, pink LP, five cassette coloured variants, awolnation.store, 6 May: **Beck**, **Jewel**, **Tim McIlrath** (Rise Against), **Taylor Hanson** (Hanson), **Brandon Boyd** (Incubus).
Archie Caine *Tommy And The Angels*, [TBC], 22 April: **Damian Wilson** (ex-Threshold), **Dianne Van Giersbergen** (Ex Libris).
Lauren Auder's latest, [TBC]: **Steve Vai**.
Primal Fear's Alex Beyrodt *Weekend Warrior*, A1, 1 April: colleague **Mat Sinner**, **David Readman** (Pink Cream 69).
Bonham-Bullick, Quarto Valley, 29 April: **Deborah Bonham**, **Peter Bullick**, **Richard Newman** (Paul Rodgers), **John Baggott**, **Marco Giovino** (Robert Plant), **Paul Brown** (The Waterboys).
Tom Petty & The Heartbreakers' Mike Campbell & The Dirty Knobs *External Combustion* LP, CD, BMG, 1 April: Ian Hunter.
Stew Cutler *The Blues From Another Angle*, [TBC], 22 April: **Mike Stern**, **James Montgomery**.
Carpenter Brut *Leather Terror*, Universal, 1 April: **Greg Puciato** (Dillinger Escape Plan).
The Crystal Method *The Trip Out*, Ultra, 15 April: **Iggy Pop**.
Jonny Ray Daniels *Whatever You Need*, Bible + Tire, 15 April: **Matt Ross-Spang** (John Prine), **Will Sexton** (Roky Erikson), **Rick Steff** (Cat Power).
Jo Dog & Paul Black's Sonic Boom *Everybody Rains On My Parade*, Black City, 13 May: **Muddy Stardust** (Chris Robinson Band), **Dennis Morehouse** (Gilby Clarke), **Chris Joyner** (Soul Asylum), **Tony Babylon** (Sylvain Sylvain).
Dear Rouge *Spirit*, Pheromone, 8 April: **Brendan Canning** (Broken Social Scene), **Lights**.
Kenny Dubman *Conflicted*, Kenny Dubman, 29 April: **Charlie Starr** (Blackberry Smoke), **Scotti Hill** (Skid Row), **Zakk Wylde**.
Health *DISCO4 Pt II*, Loma Vista, 8 April: **NIN**, **Poppy**, **Lamb Of God**.
High Pulp *Pursuit Of Ends*, Anti-, 15 April: **Jaleel Shaw** (Roy Haynes), **Brandee Younger** (The Roots), **Jacob Mann** (Rufus Wainwright).
Jewel *Freewheelin' Woman*, Words Matter, 15 April: **Darius Rucker**.
Pierre Kwenders *José Louis And The Paradox Of Love*, Arts & Crafts, 29 April: **Win Butler** (Arcade Fire).
Leader Of The Down *The Screwtape Letters*, Cleopatra, 8 April: **Dennis Stratton** (ex-Iron Maiden).
Man's Body *A Set Of Steak Knives* LP, NocturnalSol, 25 March: **Fredo Ortiz** (Beastie Boys).
Malevolence *Malicious Intent*, MLVLTD, 20 May: Trivium's **Matt Heafy**.
David Owen *Oh Suzana Blues*, [TBC], 15 April: **Colin Linden** (Bob Dylan).
Pusha T's latest, [TBC]: **Jay-Z**.
Particle Kid *Time Capsule* 2CD, Overseas Artists, 22 April: **Willie Nelson**, Dinosaur Jr's **J Mascis**, My Morning Jacket's **Jim James**, **Sean Ono Lennon**, **Margo Price**. Brizzly Bear's Daniel Rossen *You Belong There*, Warp, 8 April: colleague **Christopher Bear**.
Trombone Shorty *Lifted*, Blue Note, 29 April: **Gary Clark Jr**.
Michael Shaw *He Rode On* CD, 180g LP, michaelshawmusic.net, 3 June: **John McTigue III** (Rodney Crowell), **Robbie Turner** (Waylon Jennings).
Swedish House Mafia's latest, [TBC]: **Sting**.
Soundwalk Collective *LOVOTIC*, Analogue Foundation, 1 April: **Charlotte Gainsbourg**.
Theigns & Thralls, Rockshots, 8 April: **Korpiklaani**.
Hector Teller Jr's latest, [TBC]: **Peter Buck** (ex-REM), **Krist Novoselic** (ex-Nirvana).
The Umoza Project *Home* CD, LP, Right Track: **Paul McCartney**.
Ann Wilson *Fierce Bliss* CD, LP, Silver Lining, 29 April: **Vince Gill** (Eagles), **Warren Haynes** (Gov't Mule), **Kenny Wayne Shepherd**.

Feeling fierce: Ann Wilson

Jewel: the wheel deal

Prog/Avant

Pendragon *Men Who Climb Mountains 2019* 2CD, Toff, **Leo Kupper** *Complete Electronic & Voice Works 1961-87* 3CD, Sub Rosa, **Procol Harum** *Live At Union Chapel*, D-Tox, **Ozric Tentacles** *Sliding Gliding Worlds*, Kscope April (1) **The Strawberry Alarm Clock** *Incense And Peppermints/Wake Up It's Tomorrow*, Tune In (15) **Pierre Boulez** *Composer, Conductor, Enigma* 4CD, Acme (22) **Fernando Perdomo** *Out To Sea 4*, Spirit Of Unicorn.

Rock

Queen's **Brian May** *Another World* CD, 180g LP, picture disc LP, cassette, *Deluxe* 2CD with 15-track *Another Disc*, *Collector's Edition* box, with 2CD, blue LP, booklet, badge, queenonline.com, 22 April. ■ **Weezer** aim to issue seasonal albums, namely, *Spring*, 20 March, *Summer,* 20 June, *Fall*, 22 September, *Winter*, 21 December, [TBC]. ■ ***Ghost Power*** CD, LP, with **Tim Gane** (Stereolab), Duophonic Super 45s, 29 April. ■ **Rush** *Moving Pictures 40th Anniversary* 45rpm 180g LP, *Deluxe* 45rpm 180g 5LP, 3CD with unissued *Live In YYZ 1981*, Toronto Maple Leaf Gardens, *Super Deluxe* box with both, plus BDA with 5.1/Dolby Atmos mixes, four videos, book, model car, repro programme/ticket, badge, posters, lithograph, luggage tag, insert, Mercury, 15 April. ■ **Strangeways** *Complete Recordings Vol 1* 4CD, 19 bonuses, HNE, 27 May. ■ Steven Rosen's *Tonechaser* book on **Eddie Van Halen** is out this month via scrosen@sbcglobal.net. ■ **Poison Rose** *Little Bang Theory*, with **Aldo Lonobile** (Secret Sphere), **Andrea Seveso** (MSG's Rob McAuley), Frontiers, 15 April. ■ **Jon Spencer & The HITmakers** *Spencer Gets It Lit* LP, CD with two bonuses, Bronzerat, 1 April. ■ **Ebunctions** *This Just In*, with **Jeff Babko** (Toto), **Steve Ferrone** (John Mayer), **Ethan Farmer** (Janet Jackson), **Shane Theriot** (Dr John), Tudor Tones, 22 April. ■ **Cimmaron 615** *My Friend: A Tribute To Rusty Young*, with ex-Poco's **Tom Hampton**, **Jack Sundrud**, **Rick Lonow**, **Michael Webb**, is due by September, [TBC]. ■ **Tom DeLuca** *Street Rock*, unissued *Still I Wanna Fall*, MelodicRock, 25 March. ■ **The Stenfors Band** *The Family Album* CD, LP, with Hanoi Rocks' **Nasty Suicide**, Rolling, 10 June. ■ **Golden Earring** *You Know We Love You!* 2CD/DVD, Rotterdam Ahoy!, November 2019, Red Bullet, 25 March. ■ ***Black Eye***, with **David Readman** (Pink Cream 69), **Luca Princiotta** (Doro), **Antonio Agate** (Secret Sphere), Frontiers, 6 May, **Skills** *Different Worlds* CD, LP, with **Brad Gillis** (Night Ranger), **Billy Sheehan** (Mr Big), **David Huff** (Giant), 13 May, Frontiers. ■ **Leonard Cohen** *A Ballet Of Lepers* book, Canongate, 11 October. ■ **Avril Lavigne** *Let Go 20th Anniversary* CD, LP, with bonus demos, [TBC]. Due: March (25) **Leafhound** *Growers Of Mushroom/Unleashed* 2CD, Repertoire, **Dante Fox** *The Roots Of Great White 1978-82*, **Pat Travers** *School Of Hard Knocks*, The Doors' **Robby Krieger** *In Session*, **LA Guns** *Hollywood Forever*, *A Fistful Of Guns* 2CD, **Captain Beyond** ➤

Photo: (Ann Wilson) Criss Cain PR

Book of miracles

30th anniversary **Tori Amos** graphic novel due

Tori Amos *Little Earthquakes The Graphic Album* is due in a number of editions in September. As well as a hardback version featuring 24 stories based on the album's 12 tracks and another dozen associated cuts, there's a 1,450 *Deluxe Edition* 12" x 12" book. It adds a *Little Earthquakes* LP, *The B-Sides* picture disc LP and three prints. A 500-copy *Platinum* edition is signed and numbered, with embossed foil and ribbon, plus sketch diary, while one of the three prints is signed, and it's all housed in a clamshell case.

See Z2comics.com.

Tori Amos gets graphic

The Beatles, The White Album. Sold for £220

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Black Sabbath, Paranoid. Sold for £170

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On sale in all the usual places or order now from here:

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Pete Gabriel: lauded

Passion for Peter

Tribute to **Peter Gabriel** features current/former band members

A collaboration between **Jeremy Nesse** and 140-plus other musicians pays tribute to **Peter Gabriel**, with online batches of covers issued throughout the year. It began on 2 February with half a dozen songs, *Through The Wire Vol I*, and it will take in cuts from across his career, including works-in-progress. Among those contributing to the project are established Gabriel collaborators **Tony Levin**, **Jerry Marotta**, **Pat Mastelotto**, **Larry Fast**, **Pete Levin**, **David Sancious**, **Paul Richards**, **Donna Lewis**, **Elliott Sharp**, **Tim Bowness**, **Peter Chilver**, **Gail Ann Dorsey**, **Stephan Thelen**, **Julie Slick**, **Steve Ball**, **Jon Durant**, **Theo Travis**, **Jakko Jakszyk**, **Patrick Grant**.

See jeremynesse.bandcamp.com.

Ellisit pleasures

Career-spanning box set from **Steve Ellis** due

Steve Ellis has a 175-track box set covering 1967 to 2021 out in May. It includes ***The Love Affair***; solo *Rollin' With The 69 Crew*, *Loot OST* with four bonuses; **Ellis** *Riding The Crest Of A Slump*, *Why Not*, ***Widowmaker*** with three bonuses; solo *The Last Angry Man* with bonus; *Basement Days*, five-track *Unreleased Singles*, seven-track *Basement Days 2*; *Best Of Days* with four bonuses; *Ten Comments* with bonus; three-track **The Mods** *At The Steve Marriott Memorial Concert*; solo *Bang Bang Twang* with bonus, two-track ***And Cow***, and a cut with **Norman Beaker Band**.

Steve Ellis* Finchley Boy *10CD is on Demon on 27 May.

A lovely affair: Steve Ellis' box set

Counter-fit

Online blitz against Amazon pirates a success

On 17 February, the Office Of The United States Trade Representative issued its *2021 Review Of Notorious Markets For Counterfeiting And Piracy*. After criticising Amazon's "foreign domains" in 2020 for "high levels of counterfeit goods" being offered via it by third-party sellers, it reported that progress had been made to rid the platform of purveyors of counterfeit and pirate goods. In 2020, the USTR had noted that numerous copyright-holders had "expressed concern that the seller information displayed by Amazon is often misleading, such that it is difficult for consumers and right-holders to determine who's selling the goods. Right-holders also expressed concern that Amazon doesn't sufficiently vet sellers on its platforms." However, the Office reported that, since then, Amazon had "partnered with the US government's National Intellectual Property Rights Coordination Center on a joint operation to prevent counterfeit goods from entering the US." By October 2021, Amazon was able to offer the USTR a progress report on its "global efforts to protect consumers, selling partners and brands from counterfeit" and pirate wares. The company asserted that it had "invested over $700 million and dedicated more than 10,000 employees to stopping fraud and abuse" in 2020. Its "robust verifications" had prevented 94% of would-be sellers from listing any goods on its platform, and the company's "Counterfeit Crimes Unit referred over 250 counterfeiters to law enforcement authorities around the world, undertook independent or joint investigations… and pursued civil litigation against 64 counterfeiters in US courts." The US music body, RIAA, which reported in October 2016 that of 194 CDs it purchased from Amazon, 44 were counterfeits, noted that "massive quantities" of counterfeit and pirate CDs and LPs, mostly from Russia and China, are still available to buy via Amazon and other web sellers. However, the USTR's report demonstrates that it believes Amazon's efforts are a step forward in the ongoing war on copyright-breachers.

Angry Machines? Angry punters: one example of counterfeit Russian CDs available online

See ustr.gov, dio.net.

Rock

Lost & Found 1972-73, Cleopatra, Genesis' **Mike Rutherford** *Smallcreep's Day*, Music On CD, **Willy DeVille** *Venus Of The Docks*, **Omega** *200 Years After The Last War/The Hall Of Floaters In The Sky* 2CD, MiG April (1) **Todd Rundgren** *And Friends*, Cleopatra (8) **Aerosmith** *1971 – The Road Starts Hear*, Universal, **Dr John** *City Lights* (15) **TNT** *Intuition*, Music On CD June (17) Dillinger Escape Plan's **Greg Puciato** *Mirrorcell*, Federal Prisoner TBC **Cats In Space** *Kickstart The Sun* CD, 2LP, Harmony Factory, **Journey** *Freedom*, [TBC], **Little Caesar** *This Time It's Different*, Dirty Deeds.

Reggae/Soul

Duke Fakir *I'll Be There: My Life With The Four Tops* book, Omnibus, 5 May. Due: March (25) **Barry Biggs** *What's Your Sign?/Wide Awake* 2CD, Burning Sounds, **Kokomo** *To Be Cool* 2CD, Another Planet April (1) **Sam & Dave** *The Soul Collection* 2CD, Sunset Blvd (8) **Clyde McPhatter** *More Of His Greatest Recordings* 2CD, Jasmine (22) **Jermaine Jackson** *Come Into My Life*, Music On CD (29) **Ann Peebles & The Hi Rhythm Section** *Live In Memphis*, Memphis International May (6) **Emeli Sandé** *Let's Say For Instance*, Chrysalis TBC **Dusty Springfield** *Sings Soul*, Ace.

Vintage

Sammy Davis Jr *Mood To Be Wooed*, with bonuses, Sepia, 1 April. Due: April (8) **Bobby Bare** *100% All American*, **Wayne Bennett** *In Session 1950-61*, **Jess Conrad** *This Pullover*, **Janette Davis** *The Godfrey Years And More* 2CD, **Vic Damone** *Let's Fall In Love*, **Helen Grayco** *Oop Shoop*, Jasmine, **Link Wray** *& The Rock'n'Roll Guitar Pioneers* 3CD, Big 3 (15) **Bill Carter** *Ramblin' Fever* 2CD, Bear Family.

Got any news? Send it to tim.jones@metropolis.co.uk

Year Of The Catalogue

Career-spanning box set from **Al Stewart** due

A 569-track 50CD **Al Stewart** box set is due in June, featuring 21 studio albums and 18 live sets. The 2,000-copy box has a 24-page *Collector's Book*, 160-page hardback photobook, print and two posters, while the titles number *Bedsitter Images*, *Love Chronicles*, *Zero She Flies*, *The First Album*, *Orange*, *Past, Present And Future*, *Modern Times*, *Year Of The Cat*, *Time Passages*, *Time Passages Live*, *24 Carrots*, *Indian Summer*, *Indian Summer Live At The Roxy*, *Russians And Americans*, *Last Days Of The Century*, *Rhymes In Rooms*, *Famous Last Words*, *Between The Wars*, *Down In The Cellar*, *A Beach Full Of Shells*, *Sparks Of Ancient Light*, *Fairfield Halls Croydon February 11 1970*, *Warwick University November 8 1970*, *Musikform Uppsala Sweden 1973*, *Heath Folk Club Hampstead London 1973*, *My Father's Place Roslyn New York May 8 1974*, *Golders Green Hippodrome London June 27 1974/The Howff London June 29 1974*, *Tower Theatre Philadelphia November 26 1975*, *Live At Reading University December 4 1976*, *Mesa Arizona September 12 1980/Universal Amphitheatre Los Angeles September 16 1980/Hammersmith London 1980*, *Cambridge Folk Festival July 29 1989*, *Chestnut Cabaret Philadelphia August 8 1981*, *Old Town Schol Of Folk Music Chicago June 19 2006* CDs, *McCabes Santa Monica February 1 2008* 2CD, *BBC Sessions*, *Medway Folk Centre Kent July 1971* 3CDs, and *Demos, Outtakes & Rarities* 8CD.

Al Stewart* The Admiralty Lights: Complete Studio, Live & Rare, 1964-2009 *50CD box is on Madfish, 3 June.

Al Stewart's half-century

Photo: (Peter Gabriel) Jon Enoch

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THU 21 BEXHILL DE LA WARR PAVILION
SAT 23 CAMBRIDGE CORN EXCHANGE
SUN 24 LONDON THE PALLADIUM
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THU 22	SOUTHAMPTON	O_2 GUILDHALL
SAT 24	AYLESBURY	FRIARS WATERSIDE
SUN 25	STOKE	VICTORIA HALL
TUE 27	SHEFFIELD	CITY HALL
WED 28	BRIGHTON	DOME
FRI 30	LONDON	EVENTIM APOLLO HAMMERSMITH

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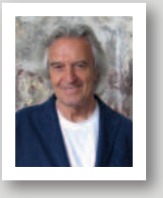
A KILIMANJARO & KNOWMOREPROMOTIONS PRESENTATION

John McLaughlin: "I'm more concerned with what I'm hearing in my imagination"

SWISS BREW



Legendary jazz/fusion guitarist John McLaughlin on his Montreux live sets

Tell us about how the album came about.
"I've been performing at the Montreux Festival since 1971, and audio-visual recordings have been made since then. There are tens of thousands of great recordings of different artists in the vaults, some of which are now being prepared for public release. I'm very happy to have a selection of some of my performances released both on vinyl and CD.

Did you suggest it come out on vinyl?
The idea was suggested to me by a group of people who collaborate directly with Montreux, and I jumped at the opportunity to have a musical selection of my performances there released on vinyl, as well as CD. Over the past few years, sales of vinyl recordings have become significant, so, these days, it's normal for audio recordings to be released on this medium. There's a wave of nostalgia regarding vinyl and, personally, I never liked CD as a medium. Yes, the sound quality is very good, but the album itself is impersonal. It's almost impossible to read text on the cover and, as far as having photos, it's terrible compared to a vinyl album. Also, I actually like the sound of vinyl recordings, with all their faults and qualities. It's what I grew up with, and I loved my vinyl albums.

Did it take long to get the vinyl done?
Yes. The fact that companies are issuing more recordings on vinyl has led to a very big backlog of those making physical vinyl recordings. There's a waiting list of roughly six months to get your recording pressed onto vinyl.

Were you involved in the remastering?
I was. I'm directly involved in the mastering of every recording that I do, whether in the studio or live. I have digital copies of test masters going back and forth between the studio engineer and myself. The process of listening to recordings going back as far as 44 years was fascinating. I'm one of those musicians who rarely go back and listen to prior recordings and, in a way, once the recordings are mastered and released, they don't belong to me anymore, even though they're mine. I'm more concerned with what I'm hearing in my imagination, today. But listening to the tracks, I was blown away by the great musical talents that I've had the pleasure of working with. Also, I'd forgotten what a variety of musical genres I've performed at Montreux. I'm very happy with the finished product. It was a real pleasure to listen to all the different performances and, at the same time, go back in time and hear musical performances that really surprised me and that I'm truly proud of.

Do you have anything else unissued that could come out in future?
There are many more performances in the vaults in Montreux that could be released on a second album. However, the record industry today is no longer the giant that it used to be, so there's no guarantee that a second album will be released. Time will tell. My own vinyl collection is a collection of nostalgia of some of my favourites from the 60s, when there *was* only vinyl.

John McLaughlin* The Montreux Years *180g 2LP, CD are on BMG.

"LISTENING TO THE TRACKS, I WAS BLOWN AWAY BY THE GREAT MUSICAL TALENTS THAT I'VE HAD THE PLEASURE OF WORKING WITH"

FIRST SPIN
Readers' virgin vinyl purchases

This month: Procol Harum – A Whiter Shade Of Pale

As a pop mad pre-teen from Liverpool in the summer of 1964, I didn't own a record player, but I did have a reel-to-reel tape recorder and used to record the hits of the day from TV and radio. One week on *Ready Steady Go!* a new group called The Paramounts performed their latest single, I'm The One Who Loves You. To my 12-year-old ears, it was the greatest thing I'd ever heard, so I bought it on vinyl from The Musical Box record shop in Old Swan, borrowed a record player, and taped both sides on my recorder so I could keep playing it. A year later I got a record player of my own and my record-buying really began. Three years after that, I got to hear that great voice again as former Paramount Booker was the lead singer on, and co-writer of, A Whiter Shade Of Pale. Of all the many 45s I have since bought, that single remains my favourite.

Ralph Caulfield

Tool box

UPCOMING VINYL RELEASES

Nirvana *Nevermind Super Deluxe* 8LP/7"/book box, with *Live In Amsterdam Netherlands*, *Live In Del Mar, California*, *Live In Melbourne, Australia, For Triple J*, *Live In Tokyo, Japan* 2LPs, Geffen, 27 May.
Penguin Café *A Matter Of Life… 2021* LP, with bonus, Erased Tapes, 29 April.
Christian Death *Evil Becomes Rule* LP, red, blue, marble LPs, CD, are due via Season Of Mist.
Zero 7 *Yeah Ghost* 180g 2LP, CD, two unissued, orcd.co, 8 April.
Roxy Music, *For Your Pleasure* 45rpm 180g LPs, 1 April, Virgin, followed through the year by *Stranded*, *Country Life*; *Siren*, *Manifesto*; *Flesh + Blood*, *Avalon* 45rpm 180g LPs.
Doja Cat *Planet Her Deluxe* 2LP, five bonuses, Sony, 27 May.
Tool *Fear Inoculum Ultra Deluxe* picture disc 180g 5LP box, with two books, Music For Nations, 8 April.
Eyedea & Abilities, *First Born (20 Year Anniversary Edition)* coloured 2LP/clear 12", four bonuses, Rhymesayers Entertainment, 22 April.
Star One *Victims Of The Modern Age* 2LP/2CD, with bonuses, InsideOut, 1 April.
Twelfth Night *Smiling At Grief Revisited* remix LP, CD, Twelfth Night, 25 March.
Darkthrone *A Blaze In The Northern Sky* 666-copy hand-signed/numbered handmade sleeve LP, Peaceville, 24 June.
Norah Jones *Come Away With Me* 180g 2LP; 3CD, 180g 4LP, with 22 unissued, Blue Note, 29 April.
Van Halen, *II*, *Women And Children First*, *Fair Warning*, *Diver Down*, *1984* 45rpm 2LPs, SACDs, **Eagles** *On The Border*, *One Of These Nights*, *Hotel California*, *The Long Run* 45rpm 2LPs, *Desperado* SACD, **ELO** *El Dorado* LP, 45rpm 2LP, SACD, are due via Mobile Fidelity.
Belle & Sebastian *A Bit Of Previous* LP/7", clear LP/clear 7", CD, with bonuses, Matador, 6 May.
25 March **The Mars Volta** *Octahedron* red, yellow 2LP, Clouds Hill; **Richard Marx** *Stories To Tell* 180g 2LP, BMG; **Goldfrapp** *Felt Mountain* gold LP, CD, Mute; **Madness** *Keep Moving* LP, Salvo; **Shed Seven** *See Youse At The Barras* LP, Secret; **Roky Erickson** *Halloween* 2LP, Wienerworld; **The Pop Group** *Y In Dub* 2LP, Mute; The Prisoners' **Graham Day** *In From The Cold* LP, CD, Countdown; **Mystery Jets** *Twenty One* LP, Above Board; **BMX Bandits** *Life Goes On* LP, Last Night From Glasgow; **Todd Rundgren** *Johnson* gold LP, **Frontline Assembly** *State Of Mind* silver LP, **Marilyn Monroe** *The Essential Masters* splatter LP, **Pretty Boy Floyd** *Stray Bullet*, *Size Really Does Matter* purple LPs, **Donovan** *Golden Tracks*, **Night Ranger** *Rock In Japan* blue LPs, **Swing Cats** *Stomp* yellow LP, Cleopatra; **Twelfth Night** *Smiling At Grief Revisited* LP, Twelfth Night; **Robben Ford & The Blue Line** *Live At Yoshi's* 2LP, Repertoire; ex-Gillan's **Colin Towns** *Space Truckers* 2LP, Svart; **The Soft Machine** *Wonderland* LP, Secret; **Jah Thomas** *Dub Of Dubs* LP, Burning Sounds; **Power Quest** *Wings Of Forever* LP, Inner Wound; **Europe** *Out Of This World* silver 180g LP, **The Upsetters** *Build The Ark* 180g 3LP, **Art Blakey** *Chippin' In* red 180g 2LP, Music On Vinyl; **After The Fire** *Der Kommissar* LP, Renaissance; **Al Green** *Let's Stay Together* LP, Fat Possum; **Billy Ocean**, **Miles Davis** *His Ultimate Collection*, **Bonnie Tyler** *Her Ultimate Collection* LPs, Sony; **Crass** *Normal Never Was 5* LP, One Little Independent; **Maren Morris** *Humble Quest* LP, Sony Nashville; **Natalie Cole** *Unforgettable… With Love* 2LP, pink 2LP, Craft; **Ray Charles** *Live In Stockholm 1972* LP, Tangerine; **Suicide** *Surrender* 2LP, Mute; **Glen Campbell** *Greatest Country Hits* LP, Curb; **Roy Orbison** *The Original Sound* LP, Sue; Bauhaus' **David J** *What The Patrons Heard* LP, white LP, CD, [TBC]; **Barclay James Harvest** *25th Anniversary Concert* red LP, Voiceprint; **Placebo** *Never Let Me Go* LP, CD, So; **Madness** *Keep On Moving* LP, CD, Salvo; **Cosmic Rough Riders** *Enjoy The Cosmic Sunshine* LP, Last Night From Glasgow; **Mountain** *New Year Concert 1971* 2LP, ***The Leslie West Band*** coloured LP, Voiceprint; **Barry Brown** *Stand Firm* LP, Radiation Roots; **Power Quest** *Wings Of Forever* LP, CD, Inner Wound; **Bernard Allison** *Highs And Lows* LP, CD, Ruf; **Pink Fairies** *Kings Of Oblivion* coloured LP, Future Shock.

1 April **Grateful Dead** *Dick's Picks Vol 19: Oklahoma City, OK, 10/19/73* 180g 6LP, Real Gone; **Shinedown** *Planet Zero* 2LP, Atlantic; **Guided By Voices** *Devil Between My Toes* LP, Scat; **Ennio Morricone** *Sai Cosa Faceva Stalin Alle Donne?* LP, CD, Sugar; **Tanya Tucker** *While I'm Livin'* coloured LP, *Live From The Troubadour* coloured 2LP, Fantasy; **Madeleine Peyroux** *Careless Love Deluxe* white 180g 3LP, Craft; **Esperanza Spalding** *12 Little Spells* coloured 180g 2LP, Concord; **Rocket From The Crypt** *Live From Camp X-Ray*, *Group Sounds* coloured LP, Vagrant; **Can** *Soundtracks* purple LP, *Monster Movie* blue LP, Mute; **Bill Loose** *Russ Meyer's Cherry & Harry & Raquel* 45rpm coloured LP, *Russ Meyer's Vixen* 45rpm purple LP, Real Gone; **Alvin Lee** *In Tennessee*

PRESSING MATTERS

Forthcoming limited-run vinyl releases to look out for

Private Agenda
A Mannequin (Lo Recordings LO 210 LP, LP, 2022)
With roots in Berlin and London, this production duo have been building towards the release of this second full-length record. Their disco-inflected stomper Neo-Nostalgia deservedly turned a lot of heads upon its release as a single last autumn, while songs like Dressed In Velvet, Gemini and Automation illustrate the album's breadth with an innovative mix of downtempo, electropop and experimental beats. There are two separate physical pressings to accompany the release, with 300 copies on white vinyl and 300 regular black.

Kurt Vile *(watch my moves)* (Fiction / Verve, B 3506001, LP, 2022)
The Philadelphia legend returns on brilliant form, after switching to a new label home. Having re-surfaced on the excellent *I'll Be Your Mirror* Velvet Underground tribute compilation last year, it's fantastic to see him back so soon, with another LP of radiant guitar riffs, folk-tinged Americana and laid-back moments of reflection. As ever with his work, there's an undeniable warm glow emanating from the record. A translucent emerald edition is being sold in independent record shops, while a rare purple-coloured pressing is available from Kurt Vile's official merch store.

The Nightingales
King Rocker OST (Fire KROCK 001 LP, LP, 2022)
Fresh from the heart-warming success which *King Rocker* enjoyed last year, The Nightingales' soundtrack to Michael Cumming and Stewart Lee's film is now getting a much sought-after physical release. As well as being an invaluable West Midlands artefact and cementing Nightingales frontman Robert Lloyd as a national treasure, the soundtrack is packed with anthems and rarities. It's available to pre-order on limited edition red vinyl, accompanied by sleevenotes from Lee, an A3-sized theatrical poster, and a replica of the curry menu from Abdul's Café & Diner in Birmingham.
Charlie Ashcroft

YOU BETTER YOU BET

What's hot for record collectors to invest in?

This month: Late-period Human League

The first two Human League LPs – Reproduction (1979, £15) and *Travelogue* (1980, £15) – are early electronic beauties while *Dare* (1981, £20), the first album they recorded following the departure of Martyn Ware and Ian Craig Marsh to form Heaven 17, is a synthpop classic that still sounds fresh and exciting. While the band's purple period saw them enjoy several top 10 hits, from Love Action in 1981 to Human in 1986, people forget that Phil Oakey's boys and girls continued to enjoy success after this. Heart Like A Wheel went Top 30 in August 1990, and though Soundtrack To A Generation only got to No 77 in November 1990 (the last chart League single pressed up as a 7"), Tell Me When went Top 10 in January 1995 and One Man In My Heart went Top 20 in March 1995. Albums like *Hysteria* (1984, £8) and Crash (1986, £8) sold millions and went Top 10. By *Romantic?* (Top 30 in 1990), sales were being hoovered up by CD and so the vinyl album version is getting harder to find in mint, making it worth £20 to £25. By the time *Octopus* went Top 10 in 1995 East West only pressed up a few thousand on vinyl, making it worth in the region of £60 today. *Secrets* (2001) never even got pressed onto vinyl until Demon put us out of our misery in 2018 (£25). *Credo* from 2011 – pressed as a 2-LP set before the vinyl revival hit its stride – is the rarest League vinyl, worth a whopping £200 in Mint condition.

Since then, there have been no more new studio LPs, although the League have become regular tourers accompanied by numerous compilations, the most recent of which is the 2016, 3-LP *A Very British Synthesiser Group,* worth £60. My only quibble about this – and most League compilations – is that it doesn't include the funky disco track I Don't Depend On You/Cruel (Instrumental) recorded by the original line-up of the band when they traded, briefly, as The Men on Virgin in 1979. This is worth £30 on 7" or 12". It was later covered in 1982 by Arlene Philip's dance troupe Hot Gossip and produced by Ian Craig Marsh and Martyn Ware in their post-League guise as British Electric Foundation (BEF). That one is worth £1. ***Ian Shirley***

Martin Denny: exotic vinyl

2LP, **Leaf Hound** *Unleashed* purple LP, Repertoire; **Apocalyptica** *7th Symphony* LP, Odyssey; **April Wine** *Attitude* LP, Aquarius; **Martin Denny** *Exotica Vol II* green LP, *Afro-Desia* red LP, *Primitiva* blue LP, Jackpot; **Queensrÿche** *Mindcrime At The Moore* coloured 180g 3LP, **Morcheeba** *The Antidote*, ***Black Stone Cherry*** 180g LPs, **Al Jarreau** *Breakin' Away* pink 180g LP, Music On Vinyl; **Beirut** *Artifacts* 2LP, 2CD, Pompeii; **Guided By Voices** *Devil Between My Toes* LP, Scat; **Thrice** *Horizons/East* LP, Epitaph; **Bronze** *Absolute Compliance* LP, CD, Castle Face.

8 April **Queensrÿche** *Condition Human* 2LP, Napalm; **Del Amitri** *Fatal Mistakes* LP, CD, Cooking Vinyl; **Foster The People** *Torches X Deluxe* orange 2LP, Sony; **Doris Day** *My Heart* LP, Real Gone; **Thrice** *Beggars* red LP, Hassle; **The Gil Evans Orchestra**, **McCoy Tyner/Freddie Hubbard Quartet** *Live At Fabrik Hamburg 1986* 3LPs, Jazzline; ***Dengue Fever*** LP, Tuk Tuk; **Lionel Pillay** *Shrimp Boat* LP, We Are Busy Bodies; **Bob Dylan** *Blonde On Blonde*, 2LP, *Highway 69 Revisited*, *Bringing It All Back Home* LPs, Columbia; **Sun Ra Arkestra/Salah Ragab** *The Sun Ra Arkestra Meets Salah Ragab In Egypt* LP, Strut; **Calexico** *El Mirador* LP, Anti-; **Van Der Graaf Generator** *The Least We Can Do Is Wave To Each Other* LP/poster, *H To He Who Am The Only One*, *Pawn Hearts*, *Godbluff* LPs, Virgin; **The Golden Earring** *Eight Miles High* red 180g LP, **Roy Budd** *Get Carter OST* purple 180g LP, **Pharoah Sanders** *Africa* 180g 2LP, Music On Vinyl; **Dream Theater** *And Beyond Live In Japan 2017* LP, clear LP, CD, InsideOut; **Paradise Lost** *Drown In Darkness* LP, *Tragic Illusion* 2LP, Napalm; **Frank Sinatra** *Sinatra Swings* 180g 3LP, Not Now; **Tin Machine** *II* turquoise 180g LP, **Joe Jackson** *Summer In The City* orange 180g 2LP, Music On Vinyl; **The Queers** *Loves Songs For The Retarded*, *Don't Back Down* LPs, Hey Suburbia; **Willie Nelson** *And Then I Wrote* blue LP, CD, Jackpot.

15 April **Daft Punk** *Alive 2007*, *Homework*, *Human After All* 2LPs, CDs, Daft Life; **Etienne De Crecy** *Super Discount* 2LP, Pixadelic; Rainbow's **Ronnie Romero** *Raised On Radio* LP, CD, Frontiers; **Seether** *Vicennial* 2LP, Spinefarm; **Kamasi Washington** *Dinner Party: Dessert* LP, Sounds Of Crenshaw; **Nazareth** *Surviving The Law* yellow, orange LPs, CD, cassette, Frontiers; **Kurt Vile** *(Watch My Moves)* 2LP, Verve; **The Police** *Greatest Hits* 45rpm 2LP, Universal; **Ronnie Earl & The Broadcasters** *Mercy Me* LP, CD, Stony Plain; **Daft Punk** *Home Work* 2LP, *Alive 1997* LP, Daft Life; **Chameleons** *Edge Sessions (Live From The Edge)* LP, CD, Metropolis; **Kurt Vile** *(watch my moves)* 2LP, green 2LP, CD, Verve; **Uriah Heep** *Wonderworld* picture disc LP, Sanctuary; **These Arms Are Snakes** *Duct Tape & Shivering Crows* pink 2LP, Suicide Squeeze; **George Thorogood** *The Original* LP, CD, Universal; **Inspiral Carpets** *Devil Hopping* LP, Mute; ***John Coltrane & Johnny Hartman*** LP, Impulse!; **Kamasi Washington** *Dinner Party: Dessert* LP, Sounds Of Crenshaw; **Tedeschi Trucks Band** *Layla Revisited* 3LP, Fantasy; **Cassandra Wilson** *Blue Light Til Dawn* 180g 2LP, Blue Note; **Kansas** *Somewhere To Elsewhere* coloured 2LP, Magna Carta; **Porcupine Tree** *On The Sunday Of Life* 2LP, CD, Transmission; **Butcher Boy** *You Had A Kind Face* LP, CD, Needle Mythology; **Pat Matshikiza & Kippie Moeketsi** *Tshona!* LP, We Are Busy Bodies; Crass' **Steve Ignorant** *Live At Durham Punk Festival 2009* LP, Advance.

22 April **Rumer** *B Sides And Rarities Vol 2* LP, orange, test-pressing LPs, CD, Cooking Vinyl; **Joe Bonamassa** *You & Me*, *The Ballad Of John Henry* LPs, *Live From The Royal Albert Hall* 2LP, Provogue; **Bonnie Raitt** *Just Like That* LP, blue LP, CD, Subpop; **St Vincent** *The Nowhere Inn* LP, Loma Vista; **Manfred Mann's Earth Band** *The Roaring Silence*, *Angel Station*, *Solar Fire* LPs, Creature; **Bowling For Soup** *Pop Drunk Snot Bread* LP, CD, Brando; **ex-ACCEPT's Udo Dirkschneider** *My Way* LP/clear LP, grey 2LP/CD, CD, Atomic Fire; **Black Label Society** *Alcohol Fueled Brewtality Live!! + 5* clear 180g 2LP, MNRK.

29 April **The Weeknd** *Dawn FM* 2LP, CD, Universal; **The Gathering** *Beautiful Distortion* LP, Psychonaut;

VINYL FETISH

PROFESSOR LONGHAIR *THE LONDON CONCERT* (JSP RECORDS 1025, LP, UK 1981) £15

Professor Longhair, or Fess as he was also known, was a New Orleans blues trailblazer. Born Henry Roeland Byrd in 1918 in Bogalusa, Louisiana, he was a piano player with a unique style. His recorded output was relatively small, but his influence was huge: Allen Toussaint and Dr John, to name but two, labelled him the Godfather of Funk. Blues, funk… Fess crossed over into all sorts of genres including R&B, Latin, and Funk.

This live album was recorded in England at the New London Theatre on 26 March 1978. Fess was accompanied by one other player: Alfred Roberts on conga drums. The opening track is Mess Around, which conjures visions of John Candy beating out a rhythm to on the dashboard of the car with Steve Martin in the film *Trains, Planes and Automobiles*. One of his earliest recordings was Go To The Mardi Gras, which was followed the following year with his first hit Baldhead - both feature here.

Big Chief was written by Earl King for the Professor which he took to the studio to record. He also shows off his whistling skills which feature throughout the record and are a welcome compliment to his right-handed, three-finger piano playing style.

The record was produced by John Stedman, who also supplied the liner notes on the reverse of the sleeve.

The Professor moonlighted throughout his music career, as a professional card player, tap dancer, chef, and boxer. He also experienced highs and lows in the music industry. He was posthumously inducted into the Rock and Roll Hall of Fame in 1992, having sadly died on 30 January 1980.

Terry Fendley

Dälek *Precipice* silver, gold 2LPs, CD, Ipecac; **Thunder** *Dopamine* coloured 2LP, CD, BMG; **Willie Nelson** *A Beautiful Time* LP, CD, Legacy; **Howard Jones** *Human's Lib*, *Dream Into Action* LPs, Cherry Red; **UK Subs** *Work In Progress* gold, silver 2LP, Capt Oi!; **Robin Trower** *No More Worlds To Conquer* LP, CD, Provogue; **Röyksopp** *Profound Mysteries* LP, CD, Dog Triumph; **Flora Purim** *If You Will* LP, CD, Strut; **Savatage** *Gutter Ballet*, *Streets – A Rock Opera* LPs, CDs, earMUSIC; **UK Subs** *Work In Progress* gold, silver 10" 2LP, Captain Oi!; ***Theaudience*** 2LP, Last Night From Glasgow; **Sparks** *Hello Young Lovers*, *Lil' Beethoven* LPs, *The Seduction Of Ingmar Bergman*, *Balls* 2LPs, BMG; **Bob Newhart** *The Best Of 1960-62* LP, Acrobat; **Wallis Bird** *Hands* LP, CD, Mount Silver; **Archie Shepp** *Blasé* white LP, BYG; **Kaipa** *Urskog* 180g 2LP/CD, InsideOut; **Nightports** *With Tom Herbert* (Adele) LP, Leaf; **Judd Proctor** *Guitars Galore* LP, **Magic Mixture** *This Is* LP, CD, Morgan Blue Town; **Earl George** *One And Only* 180g LP, Burning Sounds.

6 May *Doctor Who: Hornet's Nest* coloured 10LP, Demon; **Genesis P-orridge/Dave Ball** *Imagining October OST* LP, Cold Spring; **Thrice** *To Be Everywhere Is To Be Nowhere* orange LP, Hassle; **Pavement** *Westing (By Musket And Sextant)* LP, CD, Matador; **Malcolm Middleton** *A Brighter Beat* clear LP, Full Time Hobby; **Thin Lizzy** *Black Rose* blue LP, Friday; **Almon Memela** *Funky Africa* LP, We Are Busy Bodies; **Donny Osmond** *Start Again* LP, BMG; **Warpaint** *Radiate Like This* LP, CD, Virgin; **!!!** *Let It Be Blue* LP, CD, Warp; **Robert Cray Band** *Nothin' But Love*, *In My Soul* blue LPs, Provogue; **Two Door Cinema Club** *Tourist History* LP, Prolifica; **The Pearlfishers** *Across The Milky Way* LP, CD, *Up With The Larks* 2LP, CD, Marina; **Christian Death** *Evil Becomes Rule* LP, CD, Season Of Mist; **Staples Jr Singers** *When Do We Get Paid* LP, CD, Luaka Bop; ex-Journey's **Jeff Scott Soto** *Complicated* LP, CD, Frontiers.

13 May **Cowboy Junkies** *Songs Of The Recollection* LP, Proper; **Faster Pussycat** *Greatest Hits* pink, purple LPs, Friday; **Roots** *Deeper Roots* LP, We Are Busy Bodies; **Faust** *Punkt* LP, CD, Bureau B; **Duke Ellington** *Meets Coleman Hawkins* LP, Verve; **The Cactus Blossoms** *One Day* LP, Walkie Talkie; **Mongo Santamaria** *Sofrito* LP, Concord; **The Pineapple Thief** *Give It Back* LP, Kscope.

20 May ***The Lemonheads*** coloured LP, Vagrant; **Waylon Jennings** *Lost Nashville Sessions* LP, Country Rewind; **Matmos** *Regards/Uklony Dla Boguslaw Schaeffer* LP, CD, Thrill Jockey; **Bill Evans** *You Must Believe In Spring* 2LP, Universal; ex-White Lion's **Mike Tramp** *Stand Your Ground* LP, Target.

27 May **King Diamond** *Them* blue LP, **Mercyful Fate** *Don't Break The Oath* yellow 180g LP, *Melissa* green 180g LP, Metal Blade; **Olivia Newton-John** *Physical* LP/poster/postcard, Primary Wave; **Simon McBride** *The Fighter* LP, CD, earMUSIC; **Kaipa** *Children Of The Sounds* LP, Construction; **The Dickies** *The Punk Singles Collection* LP, Audio Platter; **Bright Eyes** *A Collection Of Songs Written And Recorded 1995-97*, *Fevers And Mirrors* LPs, CDs, Dead Oceans; **Sons Of Apollo** *MMXX* coloured 2LP, Construction; **Orange Goblin** *Rough And Ready, Live And Loud* coloured 2LP, Dissonance; **Prince Lincoln & Royal Rasses** *Ride With Rasses* red 180g LP, **Trevor Hartley** *Innocent Lover* LP, **Barry Biggs** *Best Of* LP, CD, Burning Sounds; **The Fall** *Classical* red 180g LP, **Shakatak** *Night Birds* gold LP, Secret; **Gov't Mule** *Stoned Side Of The Mule* LP, CD, Provogue.

3 June **Fantastic Negrito** *White Jesus Black Problems* LP, CD, Storefront; **Lining Time** *Strike* LP, CD, Shadow World.

10 June **The Notorious BIG** *Life After Death* 3LP/5x12", Bad Boy.

17 June **Doja Cat** *Respect Yourself* LP, *No Ordinary World* 2LP, Mercury; **Hercules & Love Affair** *In Amber* LP, CD, BMG; **Robben Ford/Bill Evans** *The Sun Room* 180g LP, earMUSIC; **Raven** *All For One* coloured LPs, Culture Factory; **Foals** *Life Is Yours* LP, CD, Warners.

24 June **Kloot Per W** *Arbre A Filles* LP, CD, Jezus Factory; **The Magnetic Fields** *The House Of Tomorrow* LP, Merge; **Regina Spektor** *Home, Before And After* LP, CD, Warners;

Lightnin' Hopkins *Lightnin' In New York*, **Otis Spann** *Is The Blues* LPs, CDs, Candid.

8 July **Mavis Staples** *We'll Never Turn Back* LP, Anti-.

29 July **Raven** *Rock Until You Drop* coloured LP, Culture Factory; **The Babys** *Anthology* coloured 180g LP, Chrysalis.

26 August **Raven** *Wiped Out* coloured LP, Culture Factory.

30 September **Donovan** *What's Bin Did And What's Bin Hid* coloured LP, Culture Factory.

October **Beth Nielsen Chapman** *Crazy Town* LP, test-pressing LP, CD, Cooking Vinyl.

MY TOP 5

Readers' stand-outs from their record collection

Frank Zappa *Hot Rats* (Bizarre/Reprise RSLP 6356, LP, UK, 1970) **£75**
On the back of hearing Peaches En Regalia on *The Old Grey Whistle Test* I went out and bought the album. The superb Peaches was nothing like the other five tracks, but that didn't detract from the album's quality and depth.

ABC *The Lexicon Of Love* (Neutron Records NTRS 1, LP, UK, 1982) **£15**
What a production – just on the edge of being overproduced – with Martin Fry's vocals sitting perfectly on top of lush orchestration. Four massive hits emerged from this album, which proved difficult to follow up.

Emerson, Lake and Palmer *Pictures At An Exhibition* (Island Records HELP 1, LP, UK, 1971) **£75**
I'd already had a preview of this piece at the Isle of Wight Festival the year before, so I knew this was going to be special. Keith, Greg and Carl did not disappoint with, possibly, the best ever rock interpretation of classical music.

Queen *Sheer Heart Attack* (EMI EMC 3061, LP, UK, 1974) **£50**
I had studiously avoided the first couple of Queen albums because they had, in my opinion, pompously declared that no synthesisers had been used on those albums. However, I relented when I heard Killer Queen. The eclectic mix of styles on this album is to be admired and enjoyed. I now own all of Queen's albums.

Sparks *Kimono My House* (Island Records ILPS 9272, LP, UK, 1974) **£20**
A mind-boggling suite of pure pop – not a duff track to be heard and a true reflection of the music genius that is Ron Mael.
Henry Pinch

Robert Cray, getting blue

MY PRECIOUS

Elles Bailey on The Highwomen
"This is a record written by women, for women. Maybe I've chosen it because I'm a first-time mum, and full of respect for the millions that have done this before me. Or maybe I've chosen it because I'm passionate about raising the female voice in an industry that's consistently been weighted in favour of men. Or maybe it's because it's so brilliantly crafted, while beautifully addressing so many themes about what it is to be a woman in this mad world. But what makes it so perfect, is that the writing is so cleverly done that even men can enjoy this perfectly wonderful bundle of joy!"

Elles Bailey* Shining In The Half Light *blue LP, CD are out via ellesbaileypreorder.com.

FIRST SPIN/MY TOP 5
If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

RC investigates

Memorabilia Special

Tennants auction HQ

HAMMERS FALL

Besides leading music auction specialists, many salerooms are riding a vinyl resurgence/Covid-era wave. **Tim Jones** identifies lots of them around the country

We've spotlighted auction houses in *RC* Investigates before, most recently in issue 505 (February 2021). We focused on some of the major players, such as **Omegaauctions.co.uk**, **SpecialAuctionServices.com** and **Ewbankauctions.co.uk**, who often advertise in *RC* and are renowned sources of rare records and music memorabilia.

But there's a growing number of other auction houses around the UK that sell vinyl and other music-related items, a fact that could be a boon for would-be rarity/bargain hunters. For while records might turn up any time at any auction house from a household clearance/estate sale, many auction houses have now taken to holding occasional specialist music sales at their premises, and/or online. Here we spotlight some of the outlets presenting music lots on a fairly frequent basis.

Sian Brown, at **Bourneendauctionrooms.co.uk**, Bourne End, Bucks, elaborates that they've been operating since 1992, and selling vinyl records and music-related items since day one, progressing to CDs as they appeared: "We now have weekly auctions of 400-plus lots and, every week, numerous vinyl lots, plus music systems and instruments. For instance, our 16 February auction had 20-plus lots of mixed vinyl, on average of 30-plus records each, the more valuable featuring artists such as Thin Lizzy, Rod Stewart, Madness, David Bowie and Bob Marley. We tried specialist auctions, but found that having vinyl in weekly auctions fares better, as not only collectors, but the general public, on a whim, are reminded of their past, when they used to own a particular record, and wish to do so again. 70s/80s rock and reggae and 80s pop attract most interest, and certain record labels. If we have good, rare examples of The Beatles records, they pass to our monthly *Fine Art* auctions.

"Coronavirus forced us to sell online, and we attracted a much wider audience, who were at home full-time, revisiting pastimes and hobbies, raising the price of vintage vinyl. These buyers have stayed with us, increasing the market price and demand for vintage vinyl, record players and speakers, plus large bundles of CDs, though they're at a minimal price compared to vinyl."

Bill Nelson, at **1818auctioneers.co.uk**, Milnthorpe, Cumbria, says, "We have long held an interest in music auctions and, in 2015, we sold a collection of some of the world's rarest vinyl for £25,000-plus. We hold auctions of vinyl, musical instruments and equipment six times a year and have seen buyer interest growing, especially for particular genres, labels and artists: 60s beat/pop/British jazz, punk, Brit-pop/00s pop/indie, prog, psych, soul/funk and folk. The big names still pack the biggest punch: The Beatles, David Bowie, Queen, The Rolling Stones, Bob Dylan. But it's not always well-known bands that make record prices, as our expert valuer, Simon Norfolk, and auctioneer, Kev Kendal – who runs his own record label and presses his own vinyl – can attest. We sold records by Courtyard Music Group for £1,000 and England for £650, while, locally, the Carnforth-based Deroy label goes well. The pandemic meant working hard to get the best out of our online auctions, making the experience as bidder-friendly as possible. Our next auctions run 17 March to 3 April."

"Coronavirus forced us online"

Olivia Telfer, at **Andersonandgarland.com**, Newcastle, explains that they've staged music auctions since 2017 and hold quarterly specialist music auctions of instruments, hi-fi, vinyl and memorabilia: "We've seen an increase in demand for vintage vinyl, and our resident experts/valuers carefully select and evaluate records before they're consigned. This means that the lots are highly desirable. Collectors from all over the globe battle for special items, and market value/prices have remained strong throughout the pandemic and, we predict, will continue to do so. We decided a few years go to focus on more specialist items, such as first pressings, which have proved popular with clients. An auctioneer/valuer will meet a client interested in consigning to provide free, no-obligation advice. During this meeting, the item, condition, expected auction value and reserves are discussed. If the client is happy to proceed, contracts are signed. The valuer then passes the item to photography/cataloguing. Bids are taken from online platforms, in-person, on the book [client list], and telephone bidders."

Tora Edmonds, of **Chippenhamauctionrooms.co.uk**, Chippenham, reports that they've been staging vinyl/memorabilia auctions for five years, with four vinyl sales a year: "Over time, we've noticed a significant rise in interest and prices achieved. We now state condition for both sleeve *and* record, and we have a consultant at the saleroom a day a week, who lots the vinyl, categorises it, and does valuations. The next auction is 9 June."

Jill Gallone, at **Hansonsauctioneers.co.uk**, explains, "Music memorabilia has been a part of our sales since we launched, in 2005, and we hold quarterly specialist *Music & Film* sales. Our next are 28 March, 15 June, 19 September and 12 December, with entries invited all year. Items can be taken to all four of our centres for free assessment."

These are at Bishton Hall in Staffs, Banbury, Teddington in London, and their HQ at Etwall, Derbyshire, home to founder/TV antiques dervish, Charles Hanson, who rightly adds: "Music memorabilia is big business and reaches out to everyone. Countless people have a musical item tucked away."

Jill continues, "Our music/film memorabilia sales have grown stronger every year. The vinyl comeback sped up after 2010, and interest in vinyl has intensified over the last eight years, as new generations have discovered a passion for vinyl, around the same time as the people who grew up buying records in the 60s, 70s and 80s reached an age when they were willing to sell their collections. We've adapted to the changing market by increasing the regularity of our specialist sales and working hard to source items from more recent decades, as new generations of buyers want memorabilia relating to their particular music era. Interests change, so, in

Hansons' music specialist, Claire Howell, with lots of her favourite vinyl, including a gold record award for 10cc, right

2021, we sold a battered tambourine used by Liam Gallagher, with an estimate of £300-£500, for £3,600. The Beatles, The Rolling Stones, Elvis Presley and Jimi Hendrix items will always be popular, but new buyers/collectors are emerging with different musical tastes, usually grounded in their teen years. We've a consultant music memorabilia specialist, Claire Howell, who has 40 years' experience assessing music memorabilia and is a vinyl specialist. She's aided by fellow memorabilia valuer, Josh McCarthy, and both host regular free valuations at our Derbyshire saleroom. You can book an appointment, seek advice or gain a virtual valuation by emailing jmccarthy@hansonsauctioneers.co.uk."

Marcus Hawkins, at **Barryhawkins.co.uk**, Downham Market, Norfolk, tells *RC*, "We've held dedicated vinyl/music auctions over the years due to the growing resurgence in vinyl/memorabilia, particularly 60s/70s/80s. Prior to lockdown, we held a music sale at least once a year, but, due to Covid, we've hosted sales online via the-saleroom.com, with a music/memorabilia section every three weeks.

"We employ an expert consultant to assess vinyl/memorabilia, and hammer prices continue to remain strong on artists like The Rolling Stones and Led Zeppelin, with condition the key. Vinyl is a far more tactile experience than online music – taking it out of the sleeve, placing it on the deck. It's appreciating music, in the Covid-era society that we now live in. We're considering hosting a sale later this year, as we've recently consigned a large private collection."

Mark Stacey, of **Staceyauction.com**, Rayleigh, Essex, says, "We established our sales of music memorabilia, including vinyl and guitars, over 10 years ago and, generally, we have two sales a year. We've had an increased volume of consignments because, like most auctions, we're internet-driven, with buyers engaging via various bidding platforms. Our expert, Rob, has a wealth of knowledge of music memorabilia and is a keen musician, playing in numerous bands, like The Lonesome George. Our next Music & Entertainment auction is 4 April."

Lizzie Lardner, at **Sworder.co.uk**, Stansted, comments, "We've been selling vinyl/music memorabilia with a strong market value for the last 20 years. We offer music memorabilia four times a year as part of our Design Auction, as well as occasional standalone sales, such as the Russell Barnes Collection of mechanical music, cylinders and 100-plus Emil Berliner 7" discs, on 1 March. We market online and have increased our social media activity, while Tony Salani, our musical instruments/memorabilia expert, researches and catalogues items."

Lyn Bowkett, at **Stroudauctions.co.uk**, Stroud, avers that their music auctions have been going for over 10 years: "We've always held auctions with specialist sections, and vinyl/music comes up every three months. The interest in vinyl and music-related ephemera has grown quickly in recent years, our vinyl section now averaging 300-500 lots. We've had remote bidding from our first online auction in 2010 and have a designated packing/postage team, offering in-house shipping across the globe, unlike most auction rooms. Buyers can view/bid on our auctions in-person, and we employ a specialist vinyl valuer who examines and catalogues all vinyl consigned. We have a full-time staffer who specialises in music memorabilia, and we place a great deal of importance on having all items catalogued by a specialist. Our next auction is 6-7 April."

Masses of memorabilia, c/o Staceys

Kegan Harrison, of **Tennants.co.uk**, Leyburn, Lancs, Harrogate and London, reports, "We've been offering vinyl for around five years in our Scientific & Musical Instruments, Cameras & Tools sales, three times a year. The record market has developed rapidly of late, with initial interest from those growing up with classic 60s/70s rock/pop. But it's moving more to the 80s, and we can foresee it moving into the 90s. The CD market may develop in a wholly different way, too, and we constantly have to adapt to the changing market. Our next sale is on 11 May."

Peter Mason of **Dawsonsauctions.co.uk** of London and Maidenhead says they've been selling music memorabilia for six years: "Recently, we sold an autograph book containing 60s signatures of The Beatles, a guitar signed by Paul McCartney, and a Rolling Stones poster for £30,000. Such items form part of our *Fine Art, Antiques & Asian Art* sales, unless we take instruction on a large collection of items for a standalone specialist sale. We've not seen a huge increase in vinyl sales, but we made a brave decision early in the pandemic to hold all of our auctions purely online. Since then, we've gone from strength to strength, dealing with clients in over 125 countries. Our General Valuers have the knowledge to expertly assess vinyl/music memorabilia, and our next *Fine Art, Antiques & Asian Art* auction is 31 March."

Martin Lambert, at **Taylerandfletcher.co.uk**, Bourton-on-the-Water, explains, "We only sell various collections on a sporadic basis as, traditionally, we're more geared up to antiques and fine art."

Similarly, James Warren, at **Warrenandwignall.co.uk**, Leyland, Lancs, tells us, "We've sold music since the early days, when my grandfather started selling house contents, in 1966. But it's only in recent years that we've had specific vinyl sales. We currently hold a collectors' sale twice a month, including vinyl/hi-fi, though we deal mainly with [general] house clearances."

James Hancox, at **Wallisandwallis.co.uk**, Lewes, admits that they've not been doing music sales "for very long", and that they focus "each auction on one of a few key themes". But, he adds, "This has included selling excellent collections of vinyl in the last couple of years and, due to the increasing demand for it, and our personal interest in records, we're in the process of building this as a key specialism. So far, we've tended to have a specialist 'section' in a *Collectables* auction, rather than a dedicated music auction. But you never know when a fantastic record collection is going to come through the door, so we're always ready to carve out space when one appears.

"There's been a noticeable increase in both collectors and dealers looking for good examples of interesting records. People stuck at home during the pandemic have focused on their collecting passions and the immediate environment in which they're living, putting album artwork on display, and enjoying the physicality of putting a record on the turntable. During my childhood in the 80s/90s, records were something that people looked for at boot markets and local record fairs, digging through boxes. But while there *are* discoveries still to be made, generally,

RC investigates

Hansons Auction Centre in Etwall, Derbyshire

records are well catalogued and carefully preserved now, for auctions in small lots. We recently had a tremendous auction of 50s, 60s and 70s South African 45rpms in very crisp original sleeves."

David Wedgbury, at **Whittakerandbiggs.co.uk**, Congleton, says, "Records and other music media have always been part of our general auctions. But with Covid forcing us to go online-only, far more emphasis has been placed on listing records in the last 12 months. This has had a worthwhile knock-on effect on prices fetched, as we have sections in every auction for 7", 12" and LPs, shellac 78s, reel-to-reel and 8-track tapes, and other music media. We keep our eyes peeled for special items, such as *The Beatles* first-pressing stereo LP, No 0000404, which fetched £1,000. More recently, we've added postage/courier services to cater for our new national/international customers and, having worked in independent music retail for 20 years, I value and sort things into lots by genre and format. I also auctioneer all the music media, hi-fi and instruments, with fortnightly auctions via easyliveauction.com."

Alex Keller, at **RichardWinterton.co.uk**, of Lichfield and Tamworth, reports, "We've been offering vinyl, CDs and memorabilia for 25-plus years. Since 2012, it's been more important to separate and offer vinyl as dedicated lots. Nearly all of the items that we offer are from house clearances, and nearly every household has some music. We hold specialist auctions at our Tamworth saleroom every two or three months and, since 2015, music media/memorabilia has been part of auctions with cameras/photography. More recently, there's been an uptake of pre-recorded cassettes, and we use *your* website to keep up with prices and trends. The Covid outbreak has changed the way that we deal with cataloguing, because we've been limited to how many people can view items. The cataloguing of records now tends to be a spreadsheet with condition reports. This has aided the prices that lots are realising. Our specialist valuer, Stuart Hay, has worked for us for nearly 20 years, and music media is catalogued and listed one or two days a week. Items of note may go to a specialist sale, and we offer valuations in person by appointment and digitally, via office@richardwinterton.co.uk."

Martin Hughes, of **Wessexauctionrooms.co.uk**, Chippenham, chips in, "We've been selling vinyl/music memorabilia for 10 years and, six years ago, we began running three specialist auctions a year. The volume of consignments has increased steadily and we now hold six specialist auctions per year, as well as auctions of single-owner collections. Many auction houses try their hand at vinyl, but, usually, they stop when they realise how hard it is to identify saleable records, and catalogue and photograph them all. I've heard horror stories of auctioneers spending days cataloguing extensive Jim Reeves collections!

"Covid changed our cataloguing"

"Our auctions have always had a huge online audience, and this has accelerated over the last couple of years due to the pandemic. Many auctions in 2020-21 were online-only. We employ two full-time photographers, one of whom worked in record shops and understands exactly what buyers want to see, and having a company owned by two music enthusiasts is the key to our success. Some weeks, I spend my whole time in our auction rooms, cataloguing lots. I also spend time on the road around the UK, viewing collections, or on the phone, speaking with potential consignees. We've also kept our sellers' and buyers' fees frozen for five years. Our next auction is 22 April."

Other music/memorabilia sellers that hold regular sales include ***Bamfords-auctions.co.uk****, Derby and Bakewell;* ***Brightonandhoveauctions.co.uk****, Brighton;* ***Burstowandhewett.co.uk****, Battle, East Sussex;* ***Busby.co.uk****, Bridport, Dorset;* ***Chauceructions.co.uk****, Folkestone;* ***Clarkeandsimpson.co.uk****, Framlingham, Suffolk;* ***Clarksauctionrooms.com****, Liskeard, Cornwall;* ***Crowsauctions.co.uk****, Dorking, Surrey;* ***Eastbourneauction.com****, Eastbourne;* ***Eastbristol.co.uk*** *Hanham, Bristol;* ***Excaliburauctions.com****, King's Langley, Herts;* ***Featonbys.co.uk****, North Shields;* ***Gardinerhoulgate.co.uk*** *Corsham, Wilts;* ***Twgaze.co.uk****, Diss, Norfolk;* ***Williamgeorge.com****, Peterborough;* ***Goldingyoung.com****, Bourne, Grantham and Lincoln;* ***Horners.co.uk****, Acle, Norfolk;* ***Internationalauctions.co.uk****, Accrington;* ***McTears.co.uk****, Glasgow;* ***Nesbitsauctions.co.uk****, Southsea, Hants;* ***Adampartridge.co.uk****, Macclesfield, Liverpool, Altrincham, Preston and Torquay;* ***Peacockauction.co.uk****, Leamington Spa;* ***Reemandansie.com****, Colchester;* ***Sheffieldauctiongallery.com****, Sheffield;* ***Taylors-auctions.com****, Montrose;* ***Tooveys.com****, Washington, West Sussex;* ***Unique-auctions.com****, Lincoln;* ***Ashleywaller.co.uk****, Lower Withington, Cheshire.*

Do you know of other local auction houses that regularly offer records/memorabilia, and have you bought from them? Let us know via rc.editorial@metropolis.co.uk.
See 101 Priciest Memorabilia cover story, p98.

(Below) Martin Hughes of Wessex Auctions in the vinyl trenches

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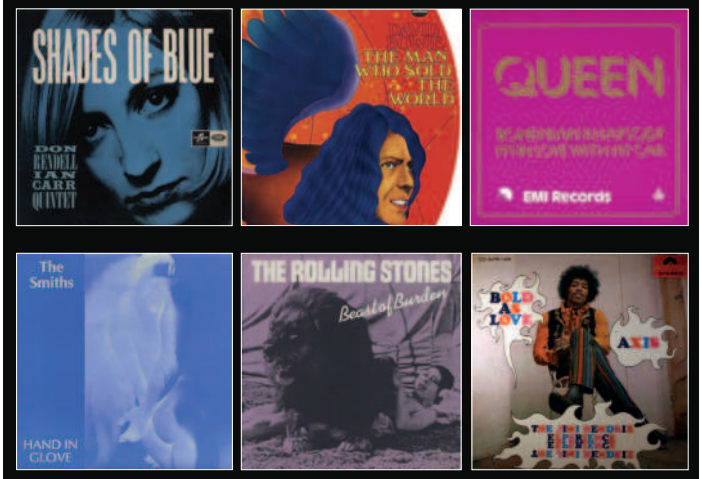

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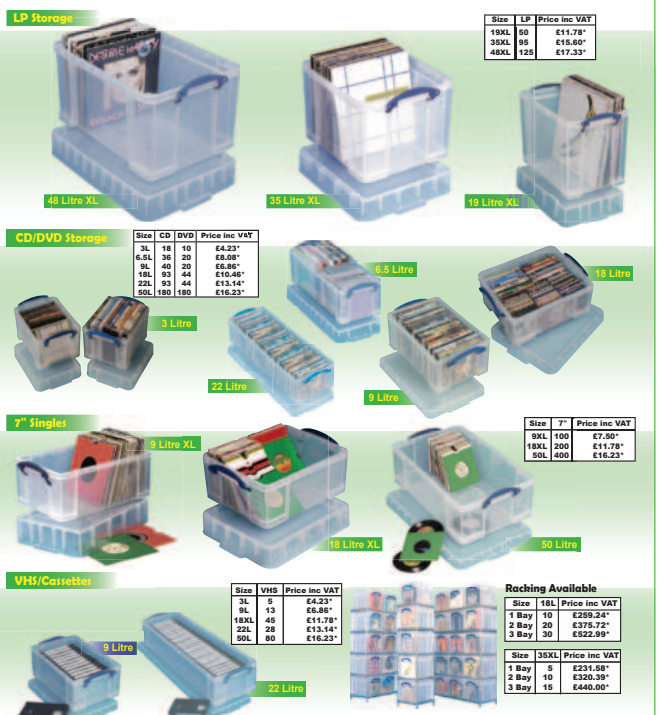

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The Collector

This month: writer
Gareth Jones

Francophiling system: Gareth at home with his collection

Gareth Jones is a freelance writer based in Hertfordshire – that is, when he's not busy running employment services for a dozen NHS hospitals in London. An occasional contributor to music magazines, his wide-ranging tastes (everything from vaudeville to progressive rock) have, of late, been overshadowed by a near-obsession with French pop music in all its many forms, from the chanson of the Left Bank and the yé-yé girls of the 60s to the otherworldly sounds of Magma and the futuristic disco of Space. He blogs at www.frenchpophistory.blogspot.com.

What do you collect, and why?
I'm a bit of a magpie, really, but I guess what sets the collection apart are the mountains of stuff from France on the one hand and from my native Australia on the other. I began collecting as a teenager in Australia, firstly glam rock and pop like ABBA or the Sweet before I got heavily into The Beatles, The Beach Boys and the local beat, psych, rock and pop scenes of the 60s and 70s – The Easybeats, Billy Thorpe, early AC/DC, that kind of stuff. And then the less well-remembered outfits like Ray Brown & The Whispers or Doug Parkinson In Focus. When I moved to London, I brought all that stuff with me and added loads more UK and US stuff – from Queen to Quintessence and from The Buckinghams to The Band, plus odd assortments of folk, country, disco and jazz along the way.

Around 25 years ago, though, I started going to France for holidays, and got interested in French chanson, yé-yé and French pop music in general – hence the new book. So most of my purchases in that period have been French EPs, from big names like Françoise Hardy and Michel Polnareff to minor league entrants like Les Safari or Patricia. It's always great to find something I haven't heard before. Last trip I found a French-language cover of Manfred Mann's Semi-Detached, Suburban Mr James by a guy called Patrick Auger – his only EP release and very nice, too.

How big is your collection?
Not as big as it used to be! I've been downsizing a little in recent years as I've run out of space, but I still have around 3,000 LPs, around the same number of 45s (mostly French EPs) and around 2,000 CDs. Several thousand mp3s, too, but they don't really count, do they? I also have a couple of hundred 78s – jazz, rock'n'roll, skiffle, easy listening – and an old gramophone to play them on, though they don't get aired too often.

What do you think it is worth?
No idea, although I suspect it is insured for less than its actual value. I've never been in this for the money. I inherited most of my jazz collection from my dad and so that's all kind of priceless. Anyway, it only has value if somebody wants to buy it, and I'm not convinced I'd find someone willing to take some of this off my hands…

How and where do you store it?
It's all kept safely at home where I can listen to it, in a dry place away from the sun. The LPs are housed in wooden storage units that I bought from an Our Price shop I was working in when they abandoned vinyl in the 90s. They could use a bit of a clean-up, but they do the job perfectly. The 45s and EPs are in bookcases that have seen better days. The CDs are all filed tidily in Ikea bookcases – not pretty but again, they do the job. In true anorak fashion, they are filed alphabetically in three runs: French stuff, Aussie and Kiwi stuff, and everything else.

What's the rarest/most unusual/most valuable item you have?
It would have to be a private pressing of jazz bands in Birmingham around 1960, which I treasure because it's got my dad playing piano on it. Outside of that, I've got the complete Jelly Roll Morton *Library of Congress* sessions on the Swaggie label, a nice New Zealand pressing of the first Dinah Lee LP, a 78 by Édith Piaf and mid-60s EP by French disco singer David Christie, back when he was still Jacques Pépino. It's those French EPs that I treasure the most, though.

What elusive gem are you still looking for?
Top of the list would be the fourth Katty Line EP, the one with her cover of How Does That Grab You Darlin'? on it, which I have never even seen offered for sale. I'm always on the lookout for the early recordings by Éric

Charden, too. Then there's a Johnny Hallyday record sung in Turkish, and a Françoise Hardy album from Brazil with one track sung in Portuguese on it. One day…

What's given you the biggest thrill?
Finding a copy of *Johnny Hallyday Sings America's Rocking Hits* in an antique shop in Australia is high up the list: I couldn't afford it, but it was nice to see it! Buying a copy of Jacqueline Taïeb's *French Mademoiselle* album from Ms Taïeb herself at a record fair in Paris was hard to beat, too. But I guess the biggest thrill came in a record shop in Sydney back in 1989, where I first stumbled across the series of Beatles bootleg LPs drawn from the BBC recordings (well before their official release). Back in the 80s, Beatles bootlegs were like gold dust in Australia, and I couldn't believe what I was seeing. I broke the bank and bought the lot.

"I use the internet a lot. Record fairs are a good place to pick stuff up"

How do you track stuff down?
Like most people, I use the internet a lot when I'm after specific items. Generally, I'm not hunting for anything in particular, so I'm happy just to browse – record fairs are a good place to pick up stuff I've never even heard of (I miss the CIDSC fair in Paris, which seems to have folded since Covid hit).

What's your favourite record shop?
The flea-markets around Porte de Clignancourt in Paris, where there are loads of stalls selling music – ranging from dirt cheap to ultra-collectable. Closer to home it would be my local shop, Empire Records in St Albans. Dave and Eddie have a great range and are always happy to order stuff in for me.

How often do you listen to your collection?
I listen to something every week, for sure, as often as possible. Not always easy with work commitments, even working from home, but I do make time. I often rip vinyl to mp3 so I can play it on the go, but it never sounds as good as the real thing, does it?

Have you ever bought a record for the sleeve alone, or for a picture disc?
Occasionally, yes. I'm happy to admit to buying the odd Paul Mauriat LP for the sleeve! Of course, one of the joys of collecting French EPs is that they came in wonderful picture sleeves, whereas UK and Australian 45s at the time all had stock paper sleeves. The sleeves for *yé-yé* girls like France Gall or Stone or Françoise Hardy are all quite delightful but even the artwork on records by Jacques Brel or Gilbert Bécaud is often pretty interesting. Generally, though, what really matters to me is what's in the grooves. A nice sleeve is a bonus but it's the music that matters.

How will you eventually dispose of your collection?
I won't be here by then, so I don't really know! I still get pleasure out of it, but I suspect my partner would happily get shot of the lot. It would be nice for it to go to a good home as a complete collection, but then again, I'd be perfectly happy for it to go to Oxfam. I can't take it with me, so it will go where it goes.

What's your all-time favourite record, regardless of value or rarity?
That rather depends on my mood. On the French side, probably Johnny Hallyday's 1966 LP *La Generation Perdue*, or Michel Polnareff's 1971 set *Polnareff's*, or Françoise Hardy's *La Question*, also 1971. All different styles but all great LPs to my ears. If I'm feeling nostalgic for home, perhaps something like Skyhooks' 1974 debut *Living In The 70s*, or The Easybeats' double compilation, *Absolute Anthology*, possibly the best one-stop compilation ever made. But I guess I'm most likely to reach for *Abbey Road* or The Beach Boys' *Sunflower*, or maybe Frank Sinatra's *Songs For Swinging Lovers*. My favourite single recording is Petula Clark's Downtown. I'm just a pop fan at heart, but then, it's all just music, isn't it?

Gareth's new book* French Pop: From Music Hall To Yé-Yé *is out now from Music Mentor Books. Available in all good book shops via Gazelle Book Services Ltd.

Françoise Hardy – Le Crabe / Assiette Niet (Sonopresse HY 1101, 7" EP, France, 1970) Estimated market value: £10

Les Safari – Barbara Ann (Palmares PAL 1010, 7" EP, France, 1965) Estimated market value: £15

Stone – Je Reviens Chez Moi (Polydor 27343 M, 7" EP, France, 1968) Estimated market value: £25

Annie Markan – 1.2.3. / Ce N'est Que De L'Eau (Mercury 152047 MCE, 7" EP, France, 1965) Estimated market value: £35

Katty Line – Igor, Natacha (LGL 2001, 7" EP, France, 1968) Estimated market value: £80

Pepino – 57eme Cauchemar (CBS EP 6013, 7" EP, France, 1967) Estimated market value: £20

Feeling Fruuppy (main and inset, l-r): Stephen Houston, Peter Farrelly, Martin Foye, Vincent McCusker, the *Future Legends* Tour, 1973

Ian Shirley, editor of the *Rare Record Price Guide*, answers your questions

THE ONLY WAY IS FRUUPP

Ian Shirley talks to the Nothern Irish prog band whose fabled 1975 live recording, long thought lost to fire, has at last been exhumed

This month, rather than answering readers' questions, I'm serving a Value Added Facts special exploring one of the great Northern Irish progressive rock bands: Fruupp. The initial line-up of Miles McKee, Ian Best, Marty O'Connor and Vincent McCusker formed in 1971 as a covers band trading as Blues By Five before changing their name to Fruupp. This line-up ended when McCusker went to play in London with the Steve Ellis band. When that didn't work out, he returned to Belfast and pulled together the classic Fruupp line-up of Stephen Houston (keyboards, oboe and clarinet), Martin Foye (drums), Peter Farrelly (bass/vocals) and McCusker (guitar). Moving to London, they signed to Pye subsidiary Dawn for whom they recorded four amazing albums and two singles; they're all collectable. Although the band built a large following, they never crossed over to commercial success, unlike fellow travellers Genesis, Yes and Queen. The band supported themselves with constant gigging in the UK and Europe.

Houston left the band in January 1975 and was replaced by John Mason, who appeared on their last LP *Modern Masquerades*. Plans for a live LP recorded at Friars in Aylesbury by The Rolling Stones' mobile studio were scuppered when the tapes were destroyed in a fire in 1976 at the flat of their manager Paul Charles. Shortly afterwards, the band split up. The good news is a cassette tape of the gig has recently surfaced and, through the efforts of devoted Fruupp fans, including Nigel Wade and Rob Cochrane, this music is now being released. A single – Decisions/Annie Austerity, pressed on green vinyl – is available to buy and the double-album *Masquerading At Dawn* is in pre-order. To commemorate Fruupp I was delighted to interview original members Stephen Houston, Martin Foye and Vincent McCusker.

How did the band originally come together?
Vincent McCusker: During my teenage years, my friends and I, being very interested in music, played in various bands, which eventually morphed into Fruupp Mk 1. This was a covers band consisting of me, Miles McKee, Ian Best and Marty O'Connor.

How did the name Fruupp come about?
VM: Ian Best came up with the name. He was an art student in Belfast and a member of Fruupp Mk I and Blues By Five. He was working on a project that involved Letraset and he noticed the letters FRUUP and thought it would be a good name for a band. When he returned home for the weekend he spoke to us about it. We agreed that it was a good name but Terence McKee [Blues By Five] suggested that we add another P and that's how the name came about.

Where and what did you play at this time?
VM: We played various gigs around the north and a few in the south of Ireland. Some of the numbers we covered during the Blues By Five and Fruupp Mk 1 days were Free's All Right Now, Bad Company's Can't Get Enough Of Your Love and Led Zeppelin's Communication Breakdown, Whole Lotta Love and Heartbreaker but I can't recall which songs were played by which group. After the initial line-up split, I went to London to play with the Steve Ellis band. It didn't work out, though, so I contacted Miles McKee who was still in Belfast – I was eager to get Fruupp back on the road again. He liked the idea, so I returned to Belfast where Miles and I started auditioning new musicians [Martin Foye and Stephen Houston were recruited to join the line-up with McCusker and Peter Farrelly].

Martin Foye: I had just left Frost's circus and to be honest did not think I would get it because a friend of mine had gone down before and didn't get in and he was amazing. I had never auditioned for a group before. I had played in small-town groups and show bands but not a group of this calibre. I didn't think I had a chance but was delighted to get in.

Stephen Houston: Vincent had been over in England for a few years living with Paul [Chambers]. He had come back to Northern Ireland to form the band and he was looking for people. I said, "I can play keyboards."

Where did this new Fruupp rehearse?
SH: Once we had firmed up who was going to be the four people, we would practice laboriously in an old army hut in East Belfast in the middle of a troubled area with all that went with the time – bombs, bullets and stuff flying around. We practiced night and day. In fact, the local paramilitaries were well aware of who we were but they never bothered us. It was like in Belfast, if you were a musician it was far-out cool – you were kind of an artist so leave them alone, they're not making a political statement

MF: We rehearsed really solidly and got our heads down to work on it and we did five or six gigs before we decided, "Right, we need to go to London."

VM: We played in Queen's University Belfast and The Ulster Hall. We also played Sammy Houston's Jazz Club. We did some gigs in the south of Ireland also, such as at The River Club in Limerick. It's difficult to remember all the venues 50 years later.

Did the band continue with cover versions?
SH: Right from the get-go we started working on stuff that would become our set. So Fruupp's days of being a covers band ended immediately the

configuration of the four people happened. It was then set in stone and developed from that, with the exception of Lord Of The Incubus, a deviation into the blues right into the middle of it – that was the only think you could recognise as something from the blues.

What are your memories of moving to London?
VM: It was like being on Skid Row! We had no money or work and were dependent on the kindness of people like Martin's aunt, who lived in Elephant And Castle. She gave us a lot of help and fed us on many occasions. Living in a one-room flat in Colliers Wood was pretty dismal also, all four members living in the same room, which contained four single beds and a kitchen. When we first went to London, we lived in Hanwell with some friends of Miles he had known from home. They were also extremely kind and helpful and saved us from starvation on many occasions. They also allowed us to stay with them for a while and came to some of our gigs to offer support.

MF: When we first got over we got a house at the very end of the Northern line and we were all lucky to move into the house together. We set up all the gear in the sitting room. We got up and we worked at it.

SH: A lot of the band's girlfriends had moved to London and they put us up. We would have had nowhere to be if they hadn't helped. It developed from there and we would rent houses as we were trying to practice without annoying neighbours. We had a house in Colliers Wood opposite a guy called Tony who had been a drummer at Ronnie Scott's and was old-school jazz and a heroin addict. We enjoyed his friendship and stories but none of the band got into the drug scene. We weren't into that. We saw it as a waste of our time.

"IT WAS LIKE SKID ROW! WE HAD NO MONEY OR WORK"

How did you get gigs? Who did you play with?
VM: From the start we were with Asgard Agency. Paul Charles, who became Fruupp's manager, worked for them. Initially, most of the gigs were played in small pubs in and around South London. There were many, but off the top of my head, we played with the Irish Skid Row with Gary Moore, Queen, Genesis, Man, Mott The Hoople, Arthur Brown's Kingdom Come and Focus.

MF: We did a lot of support slots and a few of them were at the Marquee, which was fantastic for us as we got to see what was going down. I loved being a support act and we did that for a year and a half until we started doing gigs of our own and that was a great workhorse for us. Working with the calibre of bands that we did was just such an insight. We did work hard but we were all pretty young guys and it was all fresh and new to us, which gives you that kind of spark.

SH: The band went from strength to strength on a limited basis in the London area, Essex, and Southend particularly and also Berkshire on the young student scene, doing gigs with Genesis in the early days. Genesis played in a pub in Uxbridge doing what they do so well and we played as support and Genesis played for £25. I don't know what we got. Paul Charles would know but it was minimal.

How did the songwriting develop?
SH: I thoroughly enjoyed it. Vincent wrote the lyrics and music and the rest I pretty much embellished as I felt it had to have

Fresh Fruupp (l-r): Houston, Farrelly, Foye, McCusker, 1972

that proggy thing. Vincent was still in awe of Gary Moore from the Skid Row days, fast-flying, long lead guitar solos, which was great. With the match of what we had and my classical roots it seemed to gel and people seemed to like what we did and what we tried to create with the instrumentation. We had to create something dramatic and proggy. It automatically happened because of the time. People were beginning to experiment and I think the leaders of that were Jethro Tull with the flute. Other bands were beginning to amalgamate different strands and draw them all together into a rock band. Yes really affected me, especially their original organist [Tony Kaye] with that growling sound, which sounded like Jon Lord out of Deep Purple. They were brilliant.

MF: Being given the opportunity to do your own drum parts was amazing because nobody was dictating how I was to play which was another thing that was good for us. Nobody was dictating. You knew your job, you knew what you had to do and if you could bring something to the table that was great, that's what it was all about. Decisions is a great track. Annie Austere is a great track, I like the drumming on it. There's one or two things in all the songs that I like.

How did you get your record contract?
VM: Paul hustled a few record companies but was turned down, as he wanted too much control. Pye were starting a progressive label called Dawn Records and they were the only ones who offered him full control.

SH: I think David Blanchflower was invited by Paul Charles to come along to one of our gigs and he was quite impressed by what he saw. David told Paul they were starting a new label and that they'd like to have us and basically that is how it happened. The band did not know anything about the economic side and the running of it all – that was another thing that bothered me. The contracts that we signed I was not happy with, not to get into negativity, but that was another issue. But that was the times and I realised there were lots of bands struggling and trying to make it and they did what they had to.

MF: I would say that was down to the manager, Paul Charles. We got onto Dawn. On their books were Hawkwind who we supported which was great and also Mungo Jerry which was pretty good as the biggest thing that Dawn had was Max Bygraves on the Pye label!

What was it like recording your first album, *Future Legends*?
MF: I think we did it at a studio farm in Kent. Dennis Taylor was the producer and he was the bass player for Arthur Brown's Kingdom Come. I think one of his statements was, "It will all work out in the mix, don't worry too much about it." I don't know about the other lads but it was certainly my first experience of working in a studio and we found out later that that was a load of tosh. But he did a good enough job and we were all up for it. It was very exciting and all that to record. To take your album home and listen to it was a big buzz.

VM: Going into the studio in Kent was a real thrill as we were staying there for a couple of weeks. The whole recording studio environment was completely new to us so it was a very exciting time. I was very excited that we had recorded our first album, and it sounded really good in the studio. Sadly though, it didn't sound good at all when played on a hi-fi.

SH: That was the first time we went into the studio. We spent the first three days laying down how we normally played and then they would run tape and people would redo the guitar part or my piano if I thought I could do it better. I did the organ work and the clarinet part and oboe as well. One was a one-take wonder and the other I had to work at. That all happened first. Then I scored the string parts for Michael Rennie and his people from the Philharmonic who would go into studios and back bands up. They were brought in and played along with the tracks we had already laid down. So basically the first time we ever recorded anything was the first LP.

Did the LP help you to get more gigs?
VM: Yes, it did serve its purpose in promoting the band and a lot of promoters were very impressed.

MF: We did a lot in Europe – in Germany, France and Holland and all that kind of thing, which was brilliant, too. When I look back at some of the old gig sheets, we were a hard-working band. Thank God that they are over now but during the Troubles there were very few bands that would play Northern Ireland. We always played the Ulster Hall in Belfast and two of the lads, Stevie and Peter, came from Belfast. That was a great kick for us, to play the Ulster hall, as every big act had played there.

Tell me about recording your second LP, *Seven Secrets*?
VM: It wasn't any easier at all. As we had been gigging intensively to promote *Future Legends*, we hadn't prepared enough material, and due to lack of studio time we didn't have enough time to properly structure the music. Studio time always seemed to be very limited. It wasn't really written in the studio. It was prepared in panic and put together in the studio with the exception of Garden Lady, which I had hoped would be on the *Future Legends* album.

MF: Once you get your first break in the studio, you soon learn what you can do and what you can't do. Because we were working so hard, it made us a lot tighter and better. If we had been a bit slacker, I

Photos and additional design: Rich Clark; Robert Cochrane, Nigel Wade

don't think it would have been as good. You learn by your mistakes and you learn by your experience what kind of works and what doesn't.

SH: The second LP was a rush job, if I'm honest, because it came so quickly. A lot of the songs on it were not generally played at live gigs and it was a very studio-based album.

What do you recall about playing with bands like Genesis?
MF: Genesis were very good towards all of us, there is no doubt about that. Genesis were a hell of a bunch of nice guys. Bands like King Crimson and Yes, Vince would have been into them, I would not, but after hearing them and after playing with them you suddenly realise that the game is getting higher.

SH: My whole background was classical. That's why I understood Tony Banks' amazing key changes in Genesis. I loved the way he and they constructed songs. And on that note I might add I went to a gig in Columbia in America after Peter had left and sent a note up to the band. At the end of the gig they played the Irish Washerwoman and all said, "Hi, Steve!" from the stage.

"I KNEW WE COULD HAVE CROSSED OVER"

Why did Peter not do the artwork for the third LP *The Prince Of Heaven's Eyes*?
MF: The first two albums used Peter's artwork and they were phenomenal. He always was a great artist and I remember in the early days when we were sitting around after rehearsals, Peter started showing me his art, which was fantastic. With the Prince album – I really did not like that cover, I thought a six-year-old child could have done it. A record company wants the name of the band on the album and I respect that but you can't say [to Peter] "move that tree" or "take her eye out so we can put the logo on the album there". Peter told them politely they could fuck off.

Was the Prince Of Heaven single an attempt to secure more mainstream success?
SH: I knew we could have crossed over. Not do pop all the time but like other bands, Nazareth and Argent, who made the bridge between the two and were acceptable and did not lose any traction in what they were doing. *The Prince Of Heaven's Eyes* was the title of the third LP and the single was called The Prince Of Heaven. I wrote the lyrics as an overall cover for the entire album: "Come round here and lend an ear/There's a story to be told/ About a man who roamed this land/With his fortune in a pot of gold." I had Andy Fairweather Low in mind writing that song. It was poppy-orientated. It was not a Fruuppy kind of song.

VM: I think this was a really good single, probably one of the most commercial songs the band did.

Was it upsetting when Stephen left in 1975?
VM: Actually, it was a relief at the time as Stephen was starting to behave very strangely and starting to bring religion into the gigs, which caused a few problems. He left by mutual agreement but we discovered that he was impossible to replace.

MF: He found God. He found religion, bless him. He took a turn that way and good luck to him. I wish him all the best, he's a great lad. It turned his head and it was obvious that he wasn't interested in us anymore so we had to let him go, but he was going anyway.

SH: It was a big change and I tried to share it with the lads but didn't get anywhere. We had something like a 50-night tour to do up to Christmas 1974 and I realised I had to do it no matter what. Also, the manager, God bless him, liked to be a copyist so we were becoming more and more like Genesis and less and less like an individual item of boys from Northern Ireland from both sides of the fence.

Tell me about working with new keyboard player John Mason.
SH: To leave the band was a heart-wrenching decision for me, simply because I didn't want to do it but it was an inevitability. And strangely, John Mason took over and he went to school with me. We played in the school orchestra. He was a good lad and I knew that he would bring something fresh as he was a really great jazz pianist with a new way for the band to go.

VM: Working with John Mason was very enjoyable. In my opinion, *Modern Masquerades* was our best album, but sadly again we ran out of time so it always seemed unfinished to me.

MF: John came in and he was a very good keyboard player and it was a different kind of feel but it didn't last too long after that. We needed something else to shake us up and it wasn't happening. When that kind of rot sinks in it's no good for a band.

What happened to the tape of the live LP recorded at Friars in Aylesbury?
VM: In the very hot summer of 1976, there was a huge fire in the flat that John and Paul shared. I lived in the flat below them. It wasn't possible for John, who raised the alarm, to rescue anything from the inferno – the fire spread rapidly. Indeed, Paul was trapped and very lucky to escape. All Paul's belongings, including the Friars tapes, went up in flames.

MF: Paul Charles, the manager, he had a fire in the house. He had the greatest album collection I had ever seen in my life and he used to write for various music magazines. He used to play us some amazing stuff we'd never heard before. It was a tragedy about the tapes.

How do you feel about the single and LP from that Friar's gig finally being released?
VM: I'm delighted for Nigel and the project team, who've worked so hard. It's thrilling to see that something they were so passionate about is finally coming to fruition. I'm looking forward to hearing the final result.

MF: It's very interesting that it's happening. A lot of it I have to owe to my old friend Brian O'Neill, you know, because he kept the flame burning for Fruupp. It's exciting and it's interesting to listen to it again and revisit the tracks, to see what people think of them.

SH: I think it's amazing. Nigel is doing a sterling job and I'm excited about it because the stuff has been around for a while. To get the thing cut onto vinyl to a reasonable standard is a wonderful opportunity. I just wish that the band members were all fit enough to get together to do something. That's the only thing that really bothers me. A drink and nibbles party in the back garden, that will be all right as long as we're not locked down.

Visit fruuppstore.com to order the new live album,* Masquerading With Dawn*, plus the new single and merchandise, including prints, posters and apparel.

Masquerades – The Story Of Fruupp *by Robert Cochrane is due from Bad Press in late 2022/early 2023.*

(Main): Foye and McCusker, 2019; (Inset): Houston, 2021

FRUUPP DISCOGRAPHY

SINGLES
Prince Of Heaven/Jaunting Car (Dawn DNS 1087, UK, 1974) **£10**
Janet Planet/Why (Pye 7 N 45615, Ireland, 1975) **£40**

ALBUMS
FUTURE LEGENDS (Dawn DNLS 3053, gatefold, UK, 1973) **£150**
SEVEN SECRETS (Dawn DNLS 3058, insert, UK, 1974) **£150**
THE PRINCE OF HEAVEN'S EYES (Dawn DNLH 2, gatefold with book, UK, 1974) **£150**
MODERN MASQUERADES (Dawn DNLS 3070, gatefold, insert, UK, 1975) **£150**

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FRENCH CONNECTION

VARIOUS
Tycoon

(Epic 4719231, LP, UK, 1992) **£18**

At the end of the 80s, lyricist Tim Rice's career was, in his own words, "in a quiet patch". He and Andrew Lloyd Webber had already had theatrical and recording success with *Jesus Christ Superstar* and *Evita*, but were unable to agree on a topic for their next show. Lloyd Webber went off to work on what became *Cats*, and Rice eventually teamed up with ABBA songwriters, Björn Ulvaeus and Benny Andersson, to create the album and stage musical *Chess*. In 1988, just after the New York stage production of *Chess* had closed, taking most of its investors' money with it, Rice was sent a CD of a French rock opera, along with a request to consider writing lyrics for an English-language version of the show. That request was the genesis of the 1992 album, *Tycoon*, an almost-forgotten entry in Rice's extensive discography.

The CD that Rice received was a recording of *Starmania*, co-written by French composer-singer/songwriter Michel Berger and Québecois lyricist Luc Plamondon. As well as issuing a string of solo albums for Warner Bros and Apache, Berger had produced the first two LPs by celebrated Parisian singer/songwriter, Véronique Sanson, in the 70s before working with and then marrying singer France Gall. In the same decade, Plamondon's songs had been recorded by an array of French and French-Canadian vocalists including Françoise Hardy, Diane Dufresne and Renée Claude.

Starmania had a rather complicated plot involving an evil businessman with political ambitions, a rebel gang, a retired movie star, a cross-dressing student agitator, a waitress, and a TV presenter, and was set in the futuristic city of Monopoli in the then far-off Year 2000. While the plot was sometimes baffling, the songs were tremendously dynamic, with each major character having at least one show-stopping solo. *Starmania* was first released as an album in Québec in 1978, and was then staged as a theatrical production in 1979 in Paris. It had been regularly performed in Canada and Europe throughout the 80s, and no fewer than four soundtrack albums from various productions of the show were released.

Murray Head, Judas on the *Jesus Christ Superstar* album and a lead on the *Chess* album, has claimed that Plamondon offered him the opportunity to translate *Starmania* into English, before the job was given to Rice. On his extremely entertaining podcast, *Get Onto My Cloud*, Rice admits that he may have given *Starmania* more attention than he would have otherwise, because in the early 80s, thinking that "the French didn't seem to like any musicals", he had turned down an offer to translate a musical called *Les Misérables*. Rice travelled to Paris to see a live performance of *Starmania*, and was impressed enough to join the deal that Berger had made with CBS A&R executive Muff Winwood: an English-language album of *Starmania*'s songs, with the intent of developing a theatrical production of *Starmania* in English.

Winwood, Berger and Rice assembled a star-studded group of artists to participate in the album, including Cyndi Lauper, Matt and Luke Goss, Nina Hagen, Kim Carnes, Willy DeVille, Ronnie Spector, and Tom Jones. Celine Dion was brought on board to perform Tonight We Dance and Ziggy, the latter of which she had previously recorded in French on her 1991 album *Dion Chante Plamondon*. Recording sessions took place in Los Angeles, London and Paris. In addition to translating *Starmania*'s lyrics, Rice retitled the show *Tycoon* – feeling that *Starmania* sounded too much like *Opportunity Knocks* – and wrote a script for the planned stage production.

Despite the collective star power of the singers and the backing of a major label, *Tycoon* was largely a flop. It produced a UK Top 20 single for Lauper with The World Is Stone, and sold reasonably well in some French-speaking regions, but made little impact elsewhere. Then the project was unexpectedly thrown off course when Berger died at 44 of a heart attack in August 1992. An abbreviated version of the *Tycoon* stage musical was workshopped in 1994, and the show was performed in full later that same year by a well-regarded US collegiate theatre program, but that was as far as it got.

There are some truly lovely moments on the *Tycoon* album. Rice says that Peter Kingsbery's rendition of Only The Very Best is one of his favourite performances of any of his songs. But the qualities that made *Starmania* a hit were largely lost in translation; although songs from musicals can often stand on their own, English-speaking audiences would have been completely unfamiliar with the larger-than-life characters and situations represented in the songs. And despite Rice's best efforts, the English-language lyrics don't have the same flow or eloquence as the French originals.

Starmania is now into its 40th year of theatrical success, with a new live production scheduled to tour France in 2022. Plamondon went on to write the lyrics for the hugely successful French musical *Notre-Dame De Paris*, while Rice is currently promoting the 50th anniversary remastered reissue of the *Jesus Christ Superstar* album. If any *RC* readers have a few spare coins in their pocket, Rice wouldn't say no to revisiting *Tycoon*. "If an insanely optimistic producer wanted to give it a go," he says, "it wouldn't be too hard to get Luc's permission and mine."

Fiona McQuarrie

LET'S GET IT ON

"Z"

Music for Sensuous Lovers

(Sensuous Records 5800, LP, US, 1971) **£30**

When *The Sensuous Woman* – introduced as the first how-to book for the female yearning to be all woman – was published in 1969, author Terry Garrity adopted the pseudonym "J". The book, a detailed manual of women's pleasure, was a shocking groundbreaker even for the 1969 *année érotique*. Chapters included How To Give To Your Favourite Charity – You, and Party Sex – Swapping And Orgies And When It's Better To Bring Your Own Grapes. But remarkably for such a comprehensive guide, there were no pages dedicated to choosing the right soundtrack. Two years later, however, somebody would make up for that.

In 1971, Mort Garson [see pic, right] was busy. Born in Canada in 1924 to Russian Jewish refugees, and brought up in New York where he studied at Juilliard, Garson worked as an arranger, conductor and composer in the 50s and 60s for Doris Day, Bobby Darin, Brenda Lee, Paul Revere & The Raiders, Glen Campbell and Bill Withers. Our Day Will Come, the song he composed to lyrics by Bob Hilliard, was a hit in 1963 and became a much-covered classic. A couple of months before the Summer of Love, at the Audio Engineering Society convention, he met one Robert Moog. Garson soon became one of the most inventive explorers of the Moog synthesiser. *Cosmic Sounds*, the album he produced in 1967 as The Zodiac, was the first West Coast release to feature Moog's modular synth. "I was looking for another path of expression, away from clichés, when I got involved with electronic music", Garson told the *Statesman Journal* at the beginning of 1971. Two years earlier, he'd been entrusted to soundtrack intervals of the TV broadcast of the moon landing.

Back to '71: as he worked on the hauntingly creepy concept of *Black Mass* (an album credited to 'Lucifer'), Garson took inspiration from Garrity's book and conceived an LP that would marry patch-wires and raunchy moaning. And just as Garrity had appeared under the "J" pseudonym, for *Music for Sensuous Lovers* Garson reinvented himself as the mysterious "Z".

Each of the album's sides features one long track: Climax One and Climax Two. Despite speculation that she was a real-life porn starlet, nothing is known about the woman whose orgasmic sounds are recorded in apparent real time. If you manage to separate music from vocals it's not hard to recognise that this is the same man who composed Our Day Will Come (no pun intended). The quaint lushness of Climax One's synths brings to mind an instrumental version of his old hit song that Garson had recorded as The Electric Blues Society for the B-side of promo 45 Green Onions. About six minutes in, the Moog modulations sound similar to those Garson would record five years later on *Mother Earth's Plantasia*, the electronic music-for-plants cult favourite that is now his best-known work.

At the 10th minute, as a sympathetic quilt of synths comes into play, things get really heated: we can only guess who's meant to be providing all the pleasure. Is it more than one partner? Or is the vocalist following the instructions of one of *The Sensuous Woman*'s chapters – being a modern sister, doing it for herself? Whoever the initiator of the sexual noises might be, they've got better at it by the time Climax Two begins. It's more successful, so to speak, in terms of panting and moaning; this is reflected in the more rhythmically-inclined movement of the synths. There's a sci-fi undertone to Climax Two, linking it to the work Garson had produced in 1970 for the *Didn't You Hear?* soundtrack. There are even some "extra" noises near the end – it would appear that Garrity's recommendations concerning "nibbling, nipping, eating, licking and sucking" (Chapter 11) have been given serious consideration.

For those who don't enjoy all the spasming, quaking and catching of breath, there's a promo 7'' of Theme From Music For Sensuous Lovers in two three-minute parts (Sensuous Records 51004, US, 1971, £30). Aside from small shivers at the start and end of Part One and a couple of whispered "I love you"s on Part Two, the single's voluptuous atmospherics rely wholly on Garson's way with wires. Sleeve art for both 45 and LP is elegantly allusive; the font bears a striking similarity to that of the original book's cover, recalling contemporary lewd magazines. Promo copies of the album bear an alluring "for adults only" sticker.

Was *Music For Sensuous Lovers* designed simply to capitalise on the success of a notorious book, as many have assumed over the years? If you're familiar with Garson's penchant for unrestricted sound-exploration, you'd tend to believe otherwise. In 1969, he told the *LA Times*: "for the time being I'm going to have to save the really creative efforts for film scores. They give you more time and chance for experimentation". Perhaps *Music For Sensuous Lovers* was just an excuse for more free-spirited music-making.

Carnal sounds and experimental music weren't a new combination: musique concrète had already made use of moans for Pierre Schaeffer and Pierre Henry's *Symphonie Pour Un Homme Seul* (first performed in 1950). And pop eventually followed suit. Some six years before Donna Summer found herself alone – but certainly not unamused – in the studio with soon-to-be hit Love to Love You Baby, The Beach Boys were hiding the sounds of a close encounter between Dennis Wilson and a female friend in plain sight on *20/20* track All I Want to Do. And electronic pioneers White Noise issued the orgy-fuelled My Game Of Loving on their *An Electric Storm* LP in 1969.

But few blended sexual content with music as organically as Garson's "Z". Like many of his works, *Music for Sensuous Lovers* is so of its time it feels timeless. And despite all the orgasmic fanfare, it's surprisingly sweet. Whether he was turning sci-fi themes into soulful tunes, serenading plants or enhancing a stranger's sexual pleasure, it's hard not to admire Mort Garson's commitment to striving to achieve the impossible.

Camilla Aisa

SECOND SEASON

DANA GILLESPIE

Foolish Seasons

(London Records PS 540, LP, US, 1968) **£150**

Though more recently associated with the blues, singer/songwriter Dana Gillespie started out in a pop/folk vein, with her first few records rooted in what we now call the '60s Brit Girl' genre. An early trio of singles for Pye didn't go anywhere, though the discs gave exposure to her songwriting, featured on the B-sides. Gillespie was in a small, exclusive group of women who'd recorded their own songs while still in their teens, along with Twinkle, Janis Ian and Laura Nyro. But an unresolved mystery still enshrouds the circumstances of her sought-after first LP, *Foolish Seasons*, which came out in the US, but not the UK.

Good friend David Bowie had helped Gillespie get a deal with Decca (with Immediate offering a publishing contract for her songwriting), and in 1968 the label gave her the opportunity to make an album. The transition from singles-artist at Pye to making an LP with a major company like Decca was, she says, "a great move, a step in the right direction."

Decca boss Dick Rowe set her up with producer Wayne Bickerton. Bickerton had produced a few singles but this would be both his and Gillespie's first long-player assignment. The album was recorded at the Decca studios in West Hampstead with session musicians including Jimmy Page, Big Jim Sullivan, Led Zeppelin's John Paul Jones, and Manfred Mann's Mike Hugg and Mike Vickers, who as Musical Director wrote all the arrangements. And a full-size orchestra.

Though Gillespie was intent on recording her own songs, the final selection contained only two of them, including the title track. "I always considered myself a songwriter first; I became a singer to get my songs across. But I was still so young and inexperienced, I didn't really know how to push for my own songs," she says. Nevertheless, perhaps in part owing to their youth and openness to adventure, Gillespie and Bickerton crafted a remarkably spry, imaginative album, far from just another run-of-the-mill 60s pop LP, characterised by innovative production manoeuvres and a cast of interesting songwriters: Donovan (who supplied the energetic single You Just Gotta Know My Mind), Billy Nicholls, Richard Farina and Michel Polnareff. One of Gillespie's favourites is the suicide-invoking gothic blues track, Dead, written by Americans Moses Dillard and Joe Huffman. "Dick Rowe played it to me," recalls Gillespie. "I know that most 16-year-olds then were not singing songs about slashing their wrists but I loved the groove on it, and of course there was Jimmy Page playing guitar."

The sleeve was shot by Gered Mankowitz and the stage seemed set for an explosive debut. But then, strangely, though Gillespie had signed a two-album deal with Decca in the UK, the album emerged solely on the company's London imprint in the States (this curious situation would be reversed the following year when *Box Of Surprises*, all tracks written by Gillespie, appeared on UK but not US shelves). "I have absolutely no idea why Decca didn't release *Foolish Seasons* in UK," she says today. "Dick Rowe made all those kind of decisions, and if he ever had a reason I never knew it."

But there's another twist. A few years ago, a UK test-pressing of *Foolish Seasons* came up at auction – so it *was* intended for domestic release after all. The test-pressing had a different running order to the US album, with two additional songs written by Gillespie. Now, 54 years on, the UK version has been prepared for release by Grammy-nominated producer Andrew Batt, and is coming out for Record Store Day with a refreshed front cover (above, right) differentiating it from the US version, and the unreleased songs: the blue-eyed soul of Goin' Round In Circles, and orchestral pop of Come To My Arms. This is the album that might have been, had it not been inexplicably cancelled, and with US originals now selling for as much as £500, it's a less wallet-busting way to get acquainted with Gillespie's first LP, an underrated 60s pop treasure.

David Pearson

Foolish Seasons (Decca/Universal 4503135) comes out on the first RSD 2022 drop, 29 April.

Vintage Venue

A regular look at unsung haunts near you

No 42: West Runton Pavilion, Norfolk

Originally a sports hall, the venue hosted dances during the Second World War when it was called the North Norfolk Pavilion. By the latter part of the 50s, it was catering to the British trad jazz revival, promoting acts such as Acker Bilk and his Paramount Jazz Band and hell-raiser Mick Mulligan and his cohorts, featuring an equally unpredictable George Melly.

Then the renamed West Runton Pavilion came under new management and, in the 70s, built a reputation for pop and rock – a remarkable feat considering its remote coastal location, miles from the nearest whiff of civilisation. Many home-grown bands – Crow, Precious Few, Memphis Index – gained a loyal, local following, as did several professional acts who drew capacity audiences. Even before their chart success, The Equals won a devoted regional fanbase, as did Hot Chocolate, who never failed to deliver a polished performance, while Brummie boy Raymond Froggatt became something of a Norfolk phenomenon with his brand of countrified rock'n'roll. British blues-rockers Sam Apple Pie pulled in the punters on at least six occasions. Though they never had an iota of commercial success, their live act always received an enthusiastic welcome.

But as the decade progressed the Pavilion began to look less like the Palm Court and more like the Black Hole of Calcutta. Known to many as the "Pit", its grungy atmosphere suited the likes of the Heavy Metal Kids (led by Gary Holton) and Motörhead, who converted many yokels with their orgasmatronic clamour.

The Sex Pistols played West Runton on 19 August 1976, reportedly before an audience of only 30, but still did their best to incite a riot. A week later, Phil Manzanera's 801 staged the second of only three gigs this near-legendary supergroup, featuring Brian Eno, Francis Monkman and Simon Phillips, would ever play. The Pavilion closed in 1983 and was demolished in '86 for a housing development. A blue plaque on the wall of the village pub name-checks the Sex Pistols but makes no mention of 801.

Lin Bensley

Photo (West Runton Pavilion): Image from Archant Library

If you know of an unsung music venue, send 300-400 words on the subject, with a venue pic or scanned memorabilia, to paul.lester@metropolis.co.uk

SOUND AND VISION

***RC* revisits a classic music TV or film moment**

The Association

The Andy Williams Show

(BBC – broadcast 21 April 1968; NBC – broadcast 4 December 1966)

The Andy Williams Show was one of the most popular music and variety shows on US television, airing almost continuously between 1962 and 1971. The basic formula was tried and tested. Each 60-minute show began with Williams crooning a few bars of his signature hit, Moon River, and closed with a few seconds of May Each Day. In between there was a mix of ballad and swing, with the Nick Castle Dancers providing lots of colour and movement. There were comedy sketches, too, often including Jonathan Winters who made frequent appearances.

Other semi-regulars included Ray Stevens, The New Christy Minstrels, The Lennon Sisters, The Osmonds and Williams' wife Claudine Longet. The name Janos Prohaska may be unfamiliar, but he made almost weekly appearances in later shows as The Cookie Bear – he would knock at Williams' door and ask for milk and cookies. Williams would tell him to get lost and shut the door, causing the bear to fall over on his back. Cue audience laughter and applause.

The main guest list, though, was consistently impressive and reads like a Who's Who of the entertainment world: Woody Allen, Julie Andrews, Jack Benny, Bob Hope, Danny Kaye, Tony Bennett, Milton Berle, Bing Crosby, Sammy Davis Jr, Judy Garland – they were just a few of the A-list performers to appear. And as the decade progressed, the show embraced major stars from the world of rock and pop. In this category would come Creedence Clearwater Revival, The Beach Boys, the Carpenters, The 5th Dimension, The Righteous Brothers and Blood Sweat & Tears. The edition of 4 December 1966 featured Pat Boone, German actress Elke Sommer, US comedian Larry Storch – and The Association, the six-man harmony band who'd just enjoyed a huge US No 1 hit with Cherish.

Introduced by Williams, and dressed in neat, dark three-piece suits with ties, the group looked more like chartered accountants than pop singers. But they performed Cherish live, their vocals spot-on perfect, demonstrating just how faithfully they were able to reproduce their recordings. Formed just a year earlier, they had spent months rehearsing and honing their sound before hitting the road, and that assiduous commitment and attention to detail certainly paid off.

After rapturous applause, Williams invited them to introduce themselves. What followed were six one-liners:

"My name is Ted Bluechel Jr [drummer], and I am survived by a family of pet thieves, two pointers and one retriever."

"I'm Terry Kirkman [multi-instrumentalist], and truly a reflected product of my environment – confused!"

"My name is Jim Yester [rhythm guitar], the birdman, because I have the body of a man and the mind of... a bird?"

"My name is Russ Giguere [guitar, vocals]. I respond very well to therapy, and more often than not I consider the lillies."

"My name is Gary Alexander [lead guitar], representative of the Victory through Vegetable Soul Food Society."

"My name is Brian Cole [bass guitar], and I'm either a dramatic fanatic, a semantic depressive – or a 1928 tuberist begonia."

Rehearsed, for sure, but a glimpse here of the word-play and comedy that would characterise The Association and set them apart from the competition.

The next song was Alexander's composition Changes from the group's first album. But it was host Williams who was to take lead vocal. "Andy really liked Changes," explained Giguere. "That's why he wanted to do it. It was his choice entirely. The thing I liked was that he *asked* if he could sing it." When he did so on camera, he was met with a humorous lack of response from the band, but he pressed on and delivered a great rendition.

Forty-five years later Alexander was asked if he minded Williams doing his song. "Good God, no, he can sing any of my tunes any time he wants!" he said. "When another artist does your songs, how cool is that?" Kirkman was equally positive: "Andy Williams singing anything was worth a goldmine. That was the number one variety show in the States. He was bigger than Ed Sullivan."

The final song they performed on the show was from their then-current album, *Renaissance*: Looking Glass, another Alexander composition. Williams let them sing this one themselves and Giguere delivered a terrific vocal. The show was a positive experience for the band. "Andy was a very nice guy," recalled Giguere. "He really liked the group, so it was easy."

This was one of only around three occasions The Association were seen on UK TV screens. They sang Time For Livin' on *Top Of The Pops* in Spring 1968 during their brief European tour, and the single became their sole British chart hit. Around 1970/71 they were seen again on *The Andy Williams Show* performing their US single, PF Sloan. And over the years they appeared on virtually all the A-list entertainment shows: *American Bandstand*, Red Skelton, Jonathan Winters, Carol Channing, Joey Bishop, Merv Griffin, Smothers Brothers, and Ed Sullivan.

But this 1966 performance captures the group early on in what was to be a great two-year period. Ex-New Christy Minstrel Larry Ramos would join them, and ahead lay two massive US hits (Windy and Never My Love), the opening spot at the 1967 Monterey Pop Festival, that European breakthrough, and work on the movie soundtrack for *Goodbye Columbus* (see *RC* 501). And the band, still with some original members, continues to tour to this day.

David Pearson

MOST Wanted

From Paint A Picture to Duncan Browne and *'The White Album'*, Paul Rigby scans the collectable palette, this month

Now includes Whole Love Of Lots

THE MIRACLES *Hi We're The Miracles* (Oriole PS 40044) £1,501
George Harrison's personal copy, with his name proprietorially scrawled on the rear of the sleeve, featuring the track Money (pre-*With The Beatles*). **Supplied by ElVinyl**

***NME* Issues £450**
A compete year run of the *New Musical Express* for 1966, 52 issues in all. **Supplied by Tracks**

DUNCAN BROWNE *Give Me Take You* (Immediate IMSP 018) £350
Baroque pop/folk outing from 1968 that should be in the sights of Nick Drake fans. **Supplied by ElVinyl**

TUNETABLES Storage Cases £600-£1,800
What's cooler than a super-robust flight case that you can wheel around your front room pretending you're doing a load-in at Madison Square Gardens? A fight case designed to show off your record collection, that's what! **Supplied by Tunetables**

THE BEATLES Photographs £195
Eighteen black-and-white images taken between 11 and 25 September 1967 during the filming of the *Magical Mystery Tour.* **Supplied by Tracks**

PAUL McCARTNEY Photograph £350
Colour photograph of creeping Macca flesh taken by Linda McCartney during a Corfu holiday between 16 and 17 June 1969. From the collection of McCartney's housekeeper, Rose Martin. **Supplied by Tracks**

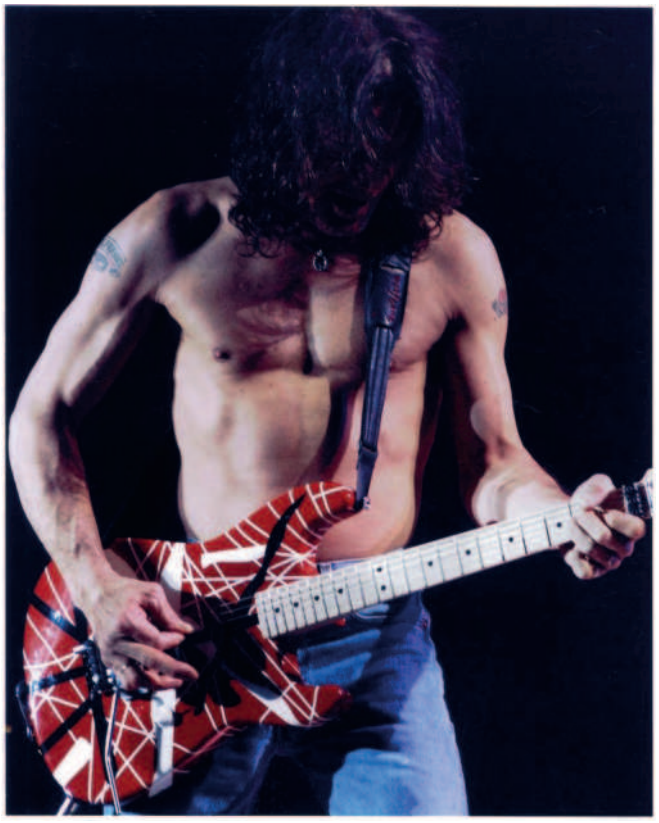
THE FACTORY Try A Little Sunshine (CBS 4540) £850
Demo 7" single with Red Chalk Hill on the flip. This psychedelic rock outing was released in 1969. **Supplied by SAS**

JIMI HENDRIX Poster £1,530
Promo poster for 1968's *Electric Ladyland* LP, printed on paper. The images were taken by David Montgomery. **Supplied by Bonhams**

THE BEATLES Tapes £191
Reel-to-reel tapes reels spanning an hour and featuring family and friends of the group. Created for Radio WROD, Daytona Beach with DJ Dick Clark. **Supplied by Bonhams**

THE BEATLES *'The White Album'* £20,000
A mono No 2? Speculation has it that there may be more No 2s out there than was first thought. **Supplied by SAS**

EDDIE VAN HALEN Guitar £32,750
An EVH Charvel Art Series guitar designed and signed by Van Halen. **Supplied by Bonhams**



FANTASY Paint A Picture (Polydor 2383 246) £500
Debut release from this five-piece. Issued in 1973, it's a melodic, hook-laden psychedelic album sprinkled with prog furniture. Later reissued by this very organ, dontcha know. **Supplied by ElVinyl**

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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

COLDPLAY Champion of the World £11,500
Double-A-side with Cry Cry Cry on the flip. One-off pressing, created for the Tiny Changes charity. (eBay item number: 403302001551) **Supplied by eBay**

JOHN LENNON & YOKO ONO Happy Xmas (War is Over) £6,100
Numbered and limited to 50 copies, each acetate was cut at Abbey Road Studios. (eBay item number: 175053041117) **Supplied by eBay**

THE ROLLING STONES *Special Radio Promotion Album* (Decca RSM 1) £4,841
The UK release from 1969, listed to 200 copies. (eBay item number: 334238713425) **Supplied by eBay**

VARIOUS *Fresh From Apple Records* £195
A 17CD box set label highlights package, issued in 2010. (eBay item number: 185259423203) **Supplied by eBay**

THE STRANGLERS Peaches (United Artists UP 36248) $1,973
Released in 1977, this promo 7" is contained in the withdrawn 'Blackmail' picture sleeve. **Supplied by Discogs**

THE REVOLUTIONARIES, THE REBELS *Ja Man Dub* (Ja-Man no cat no) £1,973
This nine-track dub outing was released in Jamaica. **Supplied by Discogs**

KYUSS *Welcome To Sky Valley* (Elektra 61571 1) £5,050
Stoner rock from 1994, divided into three suites. **Supplied by Popsike**

DR Z *Three Parts To My Soul (Spiritus, Manes Et Umbra)* (Vertigo 6360 048) £3,910
A rather serious and occult-like 1971 proto-prog outing, via a professor from South Wales. **Supplied by Popsike**

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Saturday 16th April
Parish Rooms. LA9 5AD

LIVERPOOL
Sunday 8th May
Liner Hotel, Lord Nelson St. L3 5QB

SKIPTON
Sunday 24th April
Town Hall, High St. BD23 1AH

CLEETHORPES
Sunday 15th May
Memorial Hall, DN35 8AH

MANCHESTER
Saturday 30th April
Sashas Hotel, Tib St. M4 1SH

YORK
Saturday 21st May
City Screen, Coney St. YO1 9QL

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REDRUTH Sunday 27th March - Redruth Community Centre, Foundry Road, TR15 1AW
ST IVES Saturday 2nd April - Guild Hall, Street-An-Pol, TR26 2DS
BRIXHAM Sunday 3rd April - Scala Hall, New Road, TQ5 8TA
BODMIN Saturday 23rd April - The Old Library, 10 Lower Bore Street, PL31 2JX
DURSLEY Sunday 1st May - Kingshill House, Kingshill Lane, GL11 4BZ
WELLS Saturday 7th May - Seager Hall, Union Street, BA5 2PU
MALVERN Sunday 8th May- Elmslie House, 8 Avenue Road, WR14 3AG
CIRENCESTER Saturday 14th May- Ashcroft Church Hall, Ashcroft Road, GL7 1RA
ABERGAVENNY Saturday 21st May - Castle Street Methodist Hall, NP7 5EG
NEWPORT Sunday 22nd May- Duffryn Community Centre,
Duffryn Shopping Centre, NP10 8TE
HEREFORD Saturday 28th May - Baptist Church, Commercial Road, HR1 2BP
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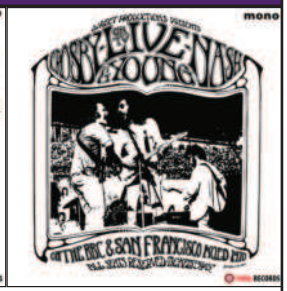

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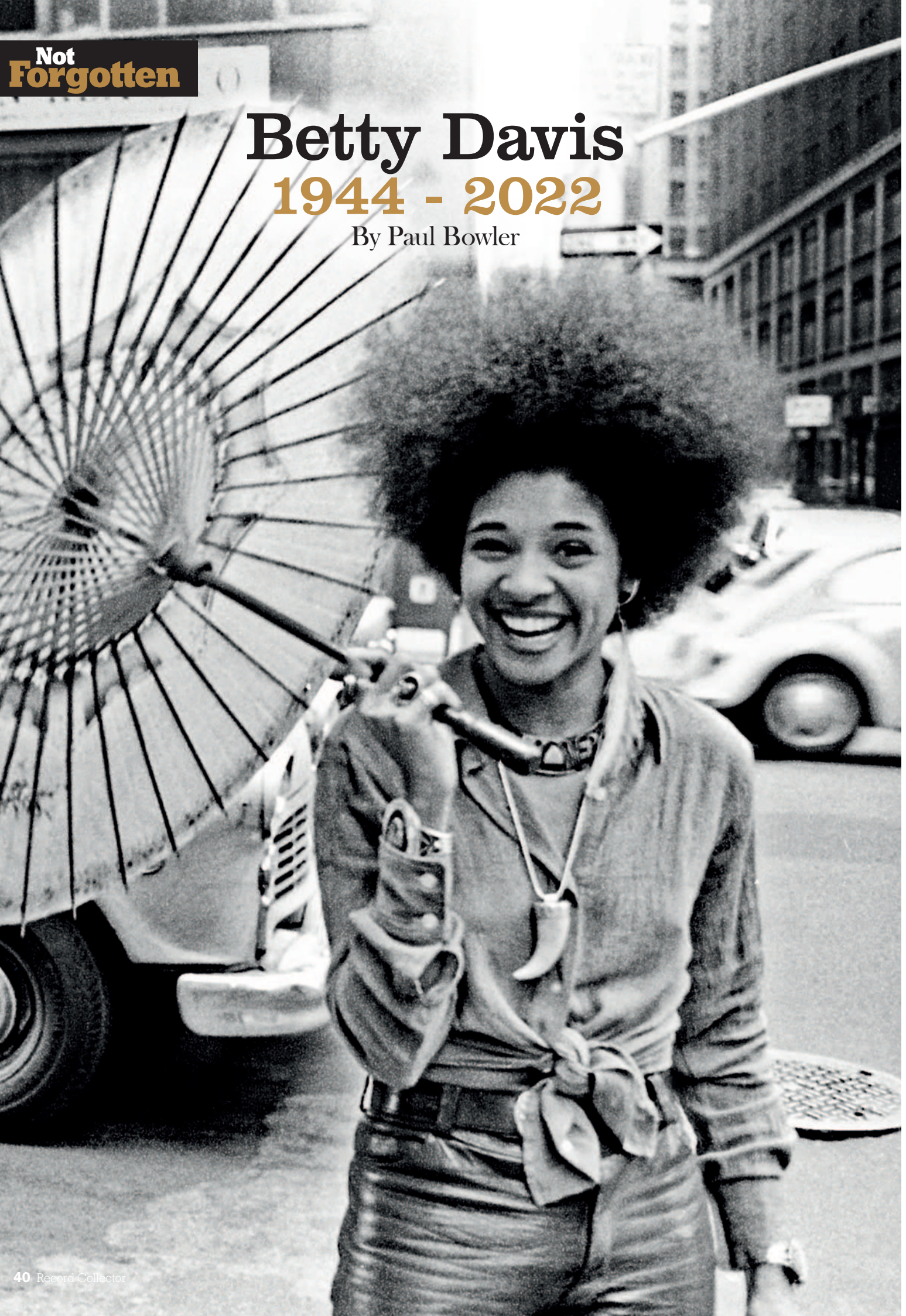
Betty Davis

1944 - 2022

By Paul Bowler



One of funk's greatest and most singular visionaries, Betty Davis's influence on music was out of all proportion to the relatively meagre fame she found during her career. Her raw vocal style and unflinchingly sexual approach to lyrics, fashion and music were perhaps too far ahead of the curve for mainstream success. As with many such trailblazers, her battering down of doors saw her gain scant financial reward.

The three albums of raw, unfiltered funk that she released as a solo artist between 1973-75 sold little and, despite later successful reissue campaigns from US imprint Light In The Attic, are still more cult artefacts than established classics. After she retreated from the music business in the late 70s, she did so completely for decades, her refusal to grant interviews, making her a near-mythic figure.

Yet her self-assuredness, artistic boldness and singularity of vision served as a lightning rod to those who knew her – she transformed Miles Davis' music and fashion during their brief but stormy marriage – and to later generations of artists who have acknowledged her influence such as Prince, Janelle Monáe, and Erykah Badu. "We just grains of sand in her Bettyness," quipped the latter in 2018.

Davis' music combined raw and edgy vocals with often overtly sexual lyrics. She moaned, groaned and howled lasciviously, her guttural, blues-influenced singing sounding at times like an unholy union of Captain Beefheart, Janis Joplin and Aretha Franklin. The unashamed sexual expression of her lyrics subverted the idea of female submissiveness: "You know I could possess your body, too? Dont cha? You know I could make you crawl," she sang on Anti-Love Song, a track from her debut album. Others featured names like Nasty Gal and If I'm in Luck I Might Get Picked Up. Her stage presence and outré Afro-futurist fashion sense – which combined a towering afro with silver lamé hot pants, knee-high boots, and risqué lingerie – opened doors for a host of modern female R&B and hip hop artists. At the time it was all too much for many radio stations who banned her songs for their lyrical content. Even the supposedly forward-thinking black civil rights group NAACP proposed a boycott of her work on the grounds that it encouraged "negative stereotypes".

Davis' assertiveness was no mere image or marketing ploy. In an era when the majority of female soul and funk singers were managed by male producers and singers, she wrote almost everything she recorded, and produced the majority of her albums. She hand-picked her band and managed her own affairs. Neither was she swayed by fame. When Eric Clapton offered to produce an album for her, she declined, later telling journalist Oliver Wang: "[He was] into a classic-type blues style whereas I'm more into an avant-garde bag. I just don't think it would have worked." For her, purity of vision was everything.

Born Betty Gray Mabry in Durham, North Carolina, she was introduced to the blues by her grandmother. In her youth she sang along to records by Big Mama Thornton, Howlin' Wolf, Elmore James, and Chuck Berry, whose unvarnished vocal growls would go on to influence her singing. She wrote her first song, Bake That Cake Of Love, when she was 12, shortly before she moved with her family to Homestead, Pennsylvania, a steel town on the outskirts of Pittsburgh where her father had found work. She left for New York at the age of 16 and, after gaining a place at the Fashion Institute of Technology in Manhattan, her striking looks brought her work as a model for Wilhelmina and shoots for *Ebony*, *Seventeen* and *Glamour* magazines.

Drawn to Greenwich Village, she began immersing herself in the city's cultural scene and befriended Jimi Hendrix and the Family Stone. Finding modelling dull, she made her first forays into the music business, recording her debut single as a solo artist, the soul swinger Get Ready For Betty in 1964. After befriending psychedelic soul outfit, The Chambers Brothers, she penned the effervescent track Uptown (To Harlem), for their hit 1967 album, *The Time Has Come*. She wrote several demo songs for The Commodores that helped get them signed to Motown, too, though in an early show of independence, she turned down the label's offer of a writer's contract when they insisted on owning all her publishing.

She met Miles Davis in 1968 at a jazz club and the pair were soon married. The trumpet player helped produce several demos for her the following year, but it was he who most benefited from the pair's tumultuous – and reportedly abusive – relationship. He put her face on the cover of his 1968 *Filles de Kilimanjaro* album, which included the song Mademoiselle Mabry. It was under Betty's pervasive influence, too, that Miles ditched the Italian suits for a contemporary get-up of scarves, platform shoes and outsize sunglasses. More importantly she introduced him to the music of her friends Jimi Hendrix and Sly Stone, whose psychedelic rock and funk would inform subsequent electric period masterpieces such as *Bitches Brew*.

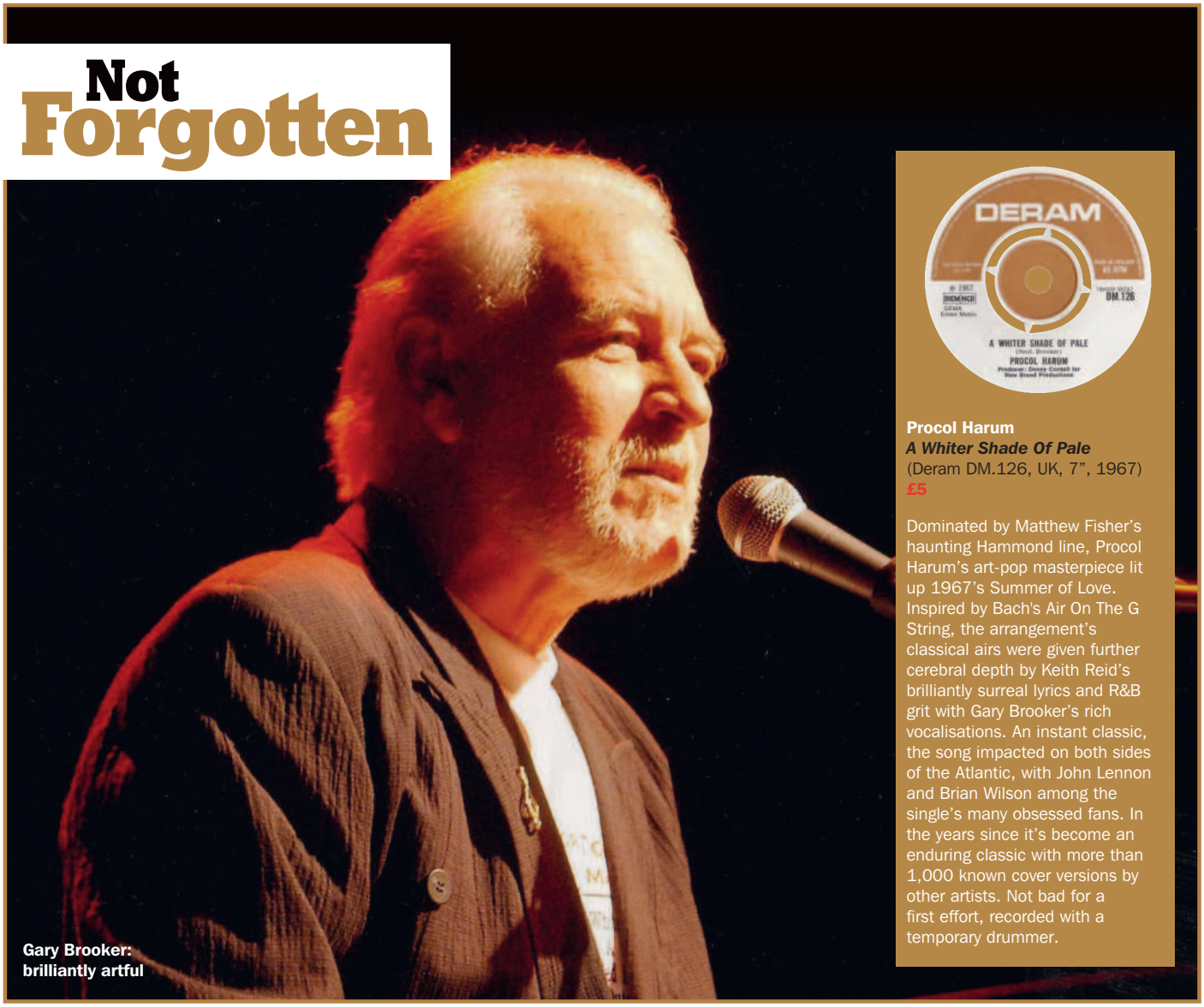
After the breakup of her marriage, Betty – who'd decided to keep the surname Davis – moved briefly to London (where she befriended Marc Bolan) before returning to the US and a period living in San Francisco. It was there that she was signed by Woodstock promoter Michael Lang to his label, Just Sunshine. Bringing on board Greg Errico, the drummer from Sly And The Family Stone, as producer and featuring a star cast of players including Larry Graham, Santana/Journey's Neal Schon, and The Pointer Sisters, her 1973 self-titled debut LP was all hard rock and tough funk grooves. Davis' vocal turns ranged from border-line feral on tracks like If I'm In Luck I Might Get Picked Up (a track which Prince would later proclaim to his band: "This is what we aim for") to sensuous and sultry on Anti-Love Song and In The Meantime.

Gaining confidence (if not sales) from the results, she took full creative control on her next two efforts which she wrote, arranged and produced herself. *They Say I'm Different* (1974) was more focused and bolder in sound than its predecessor. Extra helpings of blues were ladled into the heavy funk and soul mix of the title track, Shoo-B-Doop And Cop Him. Signed to major label Island, the following year's *Nasty Gal* was supposed to be her breakout effort. Yet, despite prime funk anthems, a more polished sound and the beautiful ballad You And I (co-penned with Miles Davis and featuring orchestration from Gil Evans), it failed to sell.

A follow-up was shelved after creative differences with Island (it was finally released in 2009 as *Is It Love Or Desire*) after which she was dropped by the label. She recorded one further effort, *Crashin' From Passion,* in 1979 which saw her backed by Herbie Hancock, Martha Reeves, and The Pointer Sisters though it went unreleased at the time. Following the death of her father in 1980, she disappeared from public view for the next quarter-century to live a quiet life in Pittsburgh. After participating in Light In The Attic's successful reissue campaign she finally began to open up to media interest, taking part in a 2017 documentary on her life and career, the aptly titled *They Say I'm Different*.

SHE OPENED DOORS FOR SO MANY R&B ARTISTS

Not Forgotten



Gary Brooker: brilliantly artful

Procol Harum
A Whiter Shade Of Pale
(Deram DM.126, UK, 7", 1967)
£5

Dominated by Matthew Fisher's haunting Hammond line, Procol Harum's art-pop masterpiece lit up 1967's Summer of Love. Inspired by Bach's Air On The G String, the arrangement's classical airs were given further cerebral depth by Keith Reid's brilliantly surreal lyrics and R&B grit with Gary Brooker's rich vocalisations. An instant classic, the song impacted on both sides of the Atlantic, with John Lennon and Brian Wilson among the single's many obsessed fans. In the years since it's become an enduring classic with more than 1,000 known cover versions by other artists. Not bad for a first effort, recorded with a temporary drummer.

Gary Brooker died 19 February, age 76. While pop music in 1967 was developing at a furious pace few songs proved quite as trailblazing as Procol Harum's A Whiter Shade of Pale. Strange, beguiling and suffused with an air of poetic lyricism, its Bach-inspired keyboards seemingly embodied pop's increasing sophistication and pointed the way towards progressive rock. Its co-composer Gary Brooker was also the group's frontman and singer – his rich, blues-inflected voice adding earthiness to the drifting ethereality. Remarkably, it was their debut recording, and it catapulted them from a life as struggling musicians to a collective feted by the likes of The Beatles as it topped the UK charts for six weeks and reached No 5 in the US. It went on to sell more than 10 million copies worldwide.

Brooker had previously plied his trade with The Paramounts: an R&B group who'd built up a a sterling live reputation and issued a number of singles, their 1964 version of Leiber and Stoller's Poison Ivy reached No 35 in the British charts. Quitting the band to concentrate on songwriting, he teamed up with lyricist Keith Reid, before forming Procol Harum to perform their songs, adding guitarist Ray Royer, bassist David Knights, and Hammond organ player Matthew Fisher.

Following the success of their debut single the group toured with Jimi Hendrix while ex-Paramount players BJ Wilson and Robin Trower were brought into a new line-up whose follow up single, Homburg, reached UK Top 10. Though the group ultimately failed to replicate their debut single's success they continued through changing line-ups to create brilliantly artful rock that showcased Brooker's lush melodies and Reid's enigmatic lyrics. Among the album highlights was 1969's *A Salty Dog*, a prog rock masterwork which shifted through orchestral, soul and blues styles.

Brooker's renown had earned him high-profile guest spots throughout his time with Procol Harum – he featured on the George Harrison albums *All Things Must Pass*, *Somewhere In England* and *Gone Troppo* – and following the group's split in 1977 and a brief solo career, he continued to be feted as a sideman, playing with Eric Clapton, Ringo Starr and Bill Wyman and contributing to Kate Bush albums *The Red Shoes* and *Aerial*.

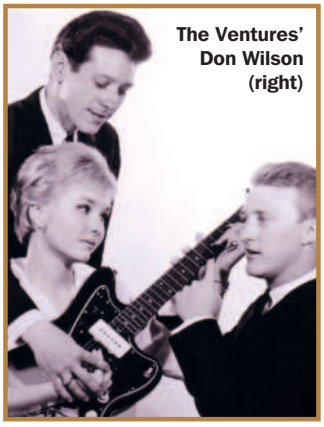
In 1991 a reformed Procol Harum released *The Prodigal Stranger* and the band began a period of international touring that continued until 2019. Two further albums followed, the band's final effort being 2017's *Novum*.

Ian McDonald died 9 February, age 75. The multi-instrumentalist (above) was a co-founding member of King Crimson. He was instrumental in shaping the sound of their epochal debut album *In The Court Of The Crimson King* (1969), co-producing and co-writing all of its tracks. His fiery saxophone gave jazz heft to its iconic opener 21st Century Schizoid Man while his use of a Mellotron sampling keyboard went onto shape the group's subsequent sound. As part of King Crimson, McDonald also played in front of 500,000 people in July 1969 supporting The Rolling Stones at their Hyde Park concert. Leaving the band alongside drummer Michael Giles, the pair released the album *McDonald And Giles* in 1970.

A period of session work saw him adding saxophone to T.Rex's UK chart-topping Get It On (1971) and a brace of tracks on King Crimson's 1974 album *Red*. Co-founding the British American rock band Foreigner, he experienced a second wave of success. The group's 1977 debut album sold five million copies in the States, spawning the hit singles Feels Like The First Time, Cold As Ice and Long, Long Way From Home. He went onto play on two further albums, 1978's *Double Vision* and 1979's *Head Games,* before being dismissed by frontman Mick Jones in 1980. Later work included performances of early King Crimson material as part of the 21st Century Schizoid Band.

Elza Soares died 20 January, age 91. The samba singer was one of the great icons of Brazilian music. Born into an impoverished Rio favela, she was forced to marry aged 12 and had her first child the year after. Desperately poor but with dreams of becoming a singer, she began entering contests, and won a competition hosted by the musician Ary Barroso on the popular station Rádio Tupi. A widow with five children by the age of 21, she built up a reputation performing in the clubs of Copacabana and by 1960 had released her debut album, *Se*

Acaso Você Chegasse. Her career flourished over the decade to come as her incorporation of scat singing into samba music made her a major star but her personal life was fraught. A marriage to the Brazilian football star Garrincha was marred by his alcoholism and the couple were forced to move to Italy after their house was targeted with bullets. Returning to Brazil in the early 70s, she expanded the horizons of samba with elements of soul and funk on the 1972 album *Elza Pede Passagem*. Later albums continued to break new sonic ground with experiments with electronic music and rap and she gained international plaudits with her 2015 album *A Mulher Do Fim Do Mundo*.



The Ventures' Don Wilson (right)

Don Wilson died 22 January, age 88. The US rhythm guitarist was a co-founder of pioneering instrumental rock quartet The Ventures. He formed the group alongside guitarist Bob Bogle in 1958 when the pair were employed as construction workers. Within a couple of years they had their first major hit, a cover of Johnny Smith's Walk, Don't Run, which reached US No 2. They went onto release dozens of albums, 38 of them charting in the US as they adapted to the changing musical landscape – a 1964 re-recorded version of Walk, Don't Run straddled the surf rock craze. With over 100 million records sold, the group are the best-selling instrumental band of all time and they influenced The Beatles, Beach Boys, Van Halen, and KISS.

Dick Halligan died 18 January, age 78. The American multi-instrumentalist and composer was a co-founding member of jazz-rock group Blood, Sweat & Tears. He played on their first four albums, switching from trombone on 1968 debut *Child Is Father To The Man*, to keyboards and flute for their self-titled second album. The latter proved their commercial breakthrough, spending seven weeks at the top of the US charts in 1969 and winning a Grammy for album of the year in 1970. (Halligan also claimed a Grammy win for best contemporary instrumental performance for the album's opening track, Variations On A Theme By Erik Satie). After leaving the band he went on to score a number of film and TV projects. His credits included *The Owl And The Pussycat* and *The Octagon*.

Hargus "Pig" Robbins died 30 January, age 84. As a member of Nashville's A-team of session players, the pianist and keyboard player contributed to thousands of sessions. After his breakthrough 1959 performance on George Jones' White Lightnin', he recorded for the likes of Patsy Cline, Dolly Parton, Waylon Jennings, Charley Pride and Willie Nelson. Outside of country music, he played on Bob Dylan's *Blonde on Blonde*, as well as recordings by the likes of Joan Baez, and JJ Cale.

Willie Leacox died date unknown, age 74. The US drummer (above) was a long-time member of rock band America. Joining them in 1973 (replacing David Atwood) he remained until 2014, playing on albums such as *Silent Letter* (1979), and *View From the Ground* (1982).

Sam Lay died 29 January, age 86. The legendary Chicago blues drummer was a member of the early 60s Little Walter and Howlin' Wolf bands, becoming an in-demand session man playing behind Muddy Waters, Bo Diddley, and John Lee Hooker. He was a member of the Paul Butterfield Blues Band and backed Bob Dylan at the 1965 Newport Folk Festival, when Dylan controversially plugged in his electric guitar. He also performed on the title track of Dylan's *Highway 61 Revisited* album. 1969's *Sam Lay In Bluesland* was the first of seven solo albums. *Tony Burke*

Kerry Chater died 4 February, age 76. The Canadian bassist and songwriter was a co-founder of 60s pop rock group Gary Puckett and the Union Gap. They enjoyed huge Stateside success between 1967-1969 with three consecutive US Top 5 singles Woman, Woman, Young Girl, and Lady Willpower followed by two further Top Ten hits Over You and This Girl Is A Woman Now. Young Girl also hit top 10 in the UK when re-issued in 1974. Later, working as a country songwriter, he scored early 80s hits with George Strait's You Look So Good in Love and Lee Greenwood's I.O.U.

Howard Grimes died 12 February, age 80. The Memphis soul drummer was best-known for his work as part of the Hi Records' house band the Hi Rhythm Section. Known for his steady beat, he performed on such evergreen favourites as Al Green's Let's Stay Together and Ann Peebles I Can't Stand The Rain, alongside classic recordings by Otis Clay and Syl Johnson.

Morty Craft died 27 January, age 101. The American record label owner, arranger, producer and songwriter founded Lance Records in 1957, issuing the Shepherd Sisters' doo wop hit Alone (Why Must I Be) that year, which he also co-wrote and produced. Moving to MGM Records as head of Single Record Sales he championed hits such as Connie Francis's Who's Sorry Now, Sheb Wooley's The Purple People Eater, and Conway Twitty's It's Only Make Believe. Launching Warwick Records 1959, he released music from Johnny & The Hurricanes.

Bappi Lahiri died 15 February, age 69. The Indian singer, film composer and producer (above) added disco stomp to Bollywood film soundtracks. His score to 1982's mega-hit film *Disco Dancer* sparked a craze for the genre and turned him into a much-in demand producer.

Donny Gerrard died 3 February, age 75. The Canadian was best known as the lead vocalist for Skylark. The Vancouver-based pop group issued two albums and had a Top 10 US hit in 1973 with Wildflower. Following the group's disbandment Gerrard pursued a career as a solo artist, releasing the single Baby Don't Let It Mess Your Mind on Elton John's Rocket label in 1975. A later career as a backing singer saw him working with Elton John, Bruce Springsteen, Cher and Mavis Staples.

George Crumb died 6 February, age 92. The prolific American composer was known as a pioneer of extended technique. His work was influential beyond the realms of contemporary classical music and he was cited by both Radiohead's Jonny Greenwood and David Bowie, who name checked Crumb's 1972 LP *Black Angels* as one of his favourite albums of all time.

Dallas Good died 17 February, age 48. The singer and guitarist was a founding member of Canadian rock band The Sadies. Formed in 1994, the group issued their debut album *Precious Moments* in 1998. Blending genres as diverse as punk, country, surf, and garage rock, they became key members the alt-country scene of the early 2000s. Among the many artists they collaborated with over their career were Neko Case, Neil Young, and Kurt Vile.

Philip Paul died 30 January, age 96. The US drummer was credited with inventing the hit-making backbeat on Hank Ballard's original version of The Twist. He became a session drummer for Syd Nathan's King Records in Cincinnati in 1951, recording over 350 tracks with the likes of Wynonie Harris, Freddie King, Hank Ballard, Little Willie John, and country stars Cowboy Copas and Grandpa Jones. He also recorded with Albert King, and John Lee Hooker. *Tony Burke*

Lata Mangeshkar died 6 February, age 92. Known as the "the nightingale of Bollywood", the Indian playback singer (above) was a national institution. Over a seven-decade career her distinctive four-octave vocals were employed in over 36 different languages on over 25,000 songs and featured in hundreds of Hindi films.

King Louie Bankston died 13 February, age 49. The American musician was a prolific member of the New Orleans garage punk and rock'n'roll scenes from the 90s onwards. Among the multiple groups he played with were the Royal Pendletons, Persuaders, The Exploding Hearts, Missing Monuments and Bad Times.

Jon Appleton died 30 January, age 83. The American composer and professor was renowned both as a pioneer of electronic and electro-acoustic music and for his work developing the the Synclavier, one of the earliest available digital synthesisers.

Sandy Nelson died 14 February, age 83. The US musician was one of rock music's earliest drum heroes. He reached the top ten in both the US and UK with the instrumentals Teen Beat (1959) and Let There Be Drums (1961) whose propulsive rhythms showcased the instrument's dynamic qualities. In total he released over 30 albums.

Jon Zazula died 1 February, age 69. The US music executive was instrumental in the early career of Metallica. After hearing their 1982 demo tape No Life 'Til Leather, he set up Megaforce Records to issue their music. Other than Metallica's first two albums, the label also released records by Anthrax, Testament, Overkill and former Kiss guitarist Ace Frehley.

Photos (Willie Leacox):Twitter. (Bappi Lahiri,): Facebook

Going out at his peak: Mark Lanegan

Mark Lanegan died 22 September, age 57. The American singer-songwriter, author, and musician was best-known for his work with Screaming Trees and Queens Of The Stone Age. Blessed with one of rock music's finest voices, his distinctive ravaged growl spoke of a life lived hard – he battled alcoholism and heroin addiction for many years and experienced periods of homelessness.

He co-formed the Screaming Trees in his home town of Ellensburg, Washington in the mid-80s with brothers Gary Lee Conner and Van Conner. After a psych-infused debut album *Clairvoyance* (1986), the band were signed to Black Flag guitarist Greg Ginn's label SST. Over six further albums they established themselves as key members of the Seattle grunge scene alongside Alice In Chains, Soundgarden, Pearl Jam and Nirvana, though despite the frequent brilliance of their output and a major label deal with Epic the band never gained the breakthrough success of their contemporaries.

Lanegan had been conducting a parallel solo career, releasing four albums while with the band – his 1990 debut *The Winding Sheet* featuring a guest spot from close friend Kurt Cobain – and following the group's dissolution in 2000 he continued to release a steady flow of highly regarded efforts while expanding his ever growing number of collaborations.

A friendship with Josh Homme resulted in an invitation to sing back up vocals on Queens Of The Stone Age's 2000 album *Rated R*, and he was heavily involved in *Songs For The Deaf* (2002), writing songs and singing lead on a number of tracks. His three-album partnership with former Belle & Sebastian singer Isobel Campbell brought wildly different results, with their contrasting vocal dynamic on lushly dark efforts such as Mercury-nominated *Ballad Of The Broken Seas* (2006) inviting comparisons to Lee Hazlewood and Nancy Sinatra. Among others, he also collaborated with Greg Dulli (as The Gutter Twins) Neko Case, UNKLE and Moby.

Mark Lanegan Band
Blues Funeral
(4AD CAD 3202, Europe, LP, 2012) **£30**

One of Mark Lanegan's most eclectic efforts, 2012's *Blues Funeral* found the singer's dark, rough-hewn vocals given a variety of background textures. Alongside the familiar blues-soaked rock of The Gravedigger's Song and the crushing guitar barrage of Riot In My House are excursions into less familiar territory: Gray Goes Black canters deftly on motorik rhythms while Quiver Syndrome adds electronic flourishes. But it's with Ode To Sad Disco that he achieves the most oddly beguiling combination, blending his gravelled voice with precise New Order-esque disco synths and electronic beats to deliver a compellingly dark disco anthem.

His solo albums were barely less eclectic, with efforts such as 2012's brilliant *Blues Funeral* laced with electronic textures.

Lanegan found a successful later career as an author with collections of poetry and two autobiographical memoirs. *Sing Backwards And Weep* (2020) detailed his trials and tribulations as a drug addict with searing honesty while last year's *Devil In A Coma* detailed his near-death battle with Covid.

With his age-worn voice gaining ever greater depth and a flourishing writing career, Mark Lanegan's death robs the world of an artist at his peak.

Jamal Edwards died 20 February, age 31. The music and media entrepreneur's online video platform SBTV began in 2006 on YouTube as space dedicated to grime artists. As it became more influential he included artists from the world of pop helping launch the careers of Ed Sheeran, Jessie J and Emeli Sandé. He was awarded an MBE in 2014 for his services to music.

Maffy Falay died 22 February, age 92. Based largely in Sweden, the Turkish jazz trumpeter played with the Kenny Clarke/Francy Boland Big Band and Don Cherry. He formed Sevda in 1971, a group known for their fusion of Turkish and jazz music, with whom he released several albums in the 70s.

Others who passed away recently include: **Bruce Greig**, US guitarist for hardcore and death metal bands Next Step Up, Misery Index, Dying Fetus, and Fear of God; **John Harte**, legendary bodyguard for KISS, Iron Maiden etc; **Skibadee**, influential drum and bass MC; **Andreas Herbig**, German producer who worked with Adel Tawil, Andreas Bourani; **David Tyson**, long-time singer with the Manhattans and brother of Temptation Ron Tyson; **Sammy Clark**, 80s Lebanese singer known for singing in his native language and English; **Barry McKee**, head of UK administration at Warner Chappell Music; **Teruhiko Saigo**, Japanese vocalist known as one of the most popular singers of the Showa Era (1926-1989); **Joe Bravo**, Texas Tejano singer; Scotty Wray, longtime guitar player for American country music singer Miranda Lambert; **Steve Salas**, co-founder of Los Angeles R&B band Tierra; **Sidney Miller**, US founder and publisher of the pioneering magazine *Black Radio Exclusive*; **Davey Bales,** US singer for deathrock band The Wraith; **Gary Hein**, renowned Beatles collector; **Clifton "Fou Fou" Eddie**, US R&B session drummer for The Dells, Patti LaBelle etc; **Blake Mevis**, US country writer-producer for George Strait, Charley Pride etc; **Joe Pascarell**, lead singer and co-founder of US Pink Floyd tribute band The Machine; **Glenn Wheatley**, Australian music manager for John Farnham; **Zbigniew Namysłowski**, Polish jazz alto saxophonist, flautist, cellist, trombonist, pianist and composer; **Woody Mann**, American blues and jazz guitarist; **Darrell Crooks**, session guitarist for Eric Clapton, Earth, Wind & Fire, Gregory Porter, etc; **Kenneth Wannberg**, American composer and sound editor who worked extensively with composer John Williams on the likes of *Star Wars* (1977); **Tohru "Monamour" Hiroshima**, drummer for Japanese hardcore band G.I.S.M.; **Jimmy Johnson**, American blues guitarist and singer.

All words by Paul Bowler unless otherwise stated

Photo (Jamal Edwards): Facebook; (Mark Lanegan) Steve Gullick

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musictovisit

Bob Stanley carries pop's baggage everywhere

The book wot I wrote

Over the last 10 years I've been writing a book called *Let's Do It: The Birth of Pop*. It's out in May and, having spent a fair chunk of my life working on it, I think you'll let me off the hook for giving it a plug here…

Here's how it came about. Everyone is aware that pop music didn't begin with The Beatles in 1963, or Elvis in 1956, or even with the first 7" singles in 1949. There is a prehistory that goes right back to the first recorded music, at the turn of the 20th century.

I'd always found the chronology confusing. I had clots of knowledge about the Great American Songbook writers, and New Orleans, and blues, and early Hollywood musicals. I had read exemplary books on individual genres, but they rarely mentioned the myriad other contemporaneous pop forms. So much tended to be slung into an all-purpose folder labelled "old-time music". I realised that no book described what popular music had sounded or felt like – or even explained what was truly popular, and when – before rock'n'roll.

So, I wanted *Let's Do It* to be a guide through the pop music of the first half of the 20th century, unravelling all the genres, styles and names that can seem tangled to the casual fan of George Gershwin, Billie Holiday or Rodgers and Hammerstein, and finding the threads that bound them all together. I thought I may as well go for something wildly over-ambitious while I still had my faculties.

The story starts with the London stage as pop's lingua franca, and then weaves through the fall of British pop influence during World War I, the rise of the American Jazz Age in the 1920s, the sound of swing, and the triumphs of Broadway and Hollywood musicals in the 30s and 40s. Post-war, pop's forward motion faltered: we were into an era which created some extraordinary music but lacked direction; when the Songbook writers were in decline and jazz splintered; when Frank Sinatra made his hippest and best albums, with Nelson Riddle, Gordon Jenkins and Billy May, but with songs that were mostly decades old. Rock'n'roll moved into this vacuum in the 50s, and The Beatles presaged an unlikely swing of the compass from New York back to London in the 60s.

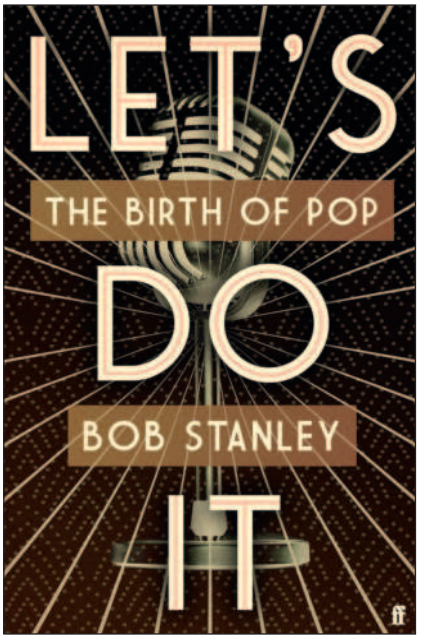
The story concludes with the beginnings of a rapprochement between the old pop world and the new rock age in the 70s. As it turned out, and with the benefit of 21st-century hindsight, they really weren't so cosmically different.

Chatting to people who knew their onions – I didn't spend the whole 10 years in the British Library (but probably about three) – was very helpful. I had encouragement from the late Fred Dellar, an absolute gentleman, who I'd known since my cub writer days at the *NME* in the late 80s. He wasn't able to meet up, being a full-time carer, but sent occasional emails recommending things from the era that I might not know, like the unique sound of Artie Shaw's Gramercy Five (great… small group jazz with harpsichord!) or hidden gems like Patti Page's No Moon At All. He also suggested I include socio-political events like the "zoot suit riots", which linked music and violence and bigotry a long time before Chicago's 1979 "disco demolition".

What did I discover? I love Duke Ellington. I didn't know that before

It seems weird to have finally wrapped it up, not being able to add a footnote when I discover something mildly amazing (for instance, yesterday I looked up the roots of BB King's The Thrill Is Gone and found that it was a moody, depression-era hit for megaphone crooner Rudy Vallee. Gah! Too late!). I'm sure I'll still wake up in a cold sweat thinking of someone I haven't included. What did I discover? I love Duke Ellington. I didn't know that before. And plenty of odd bits and bobs… I was pretty shocked to discover Flanders and Swann weren't a pre-war act – they were actually brand new in the 50s, and just had a "thing" for Gilbert and Sullivan and Noel Coward.

I wrote the book to make sense of the different times, eras and genres that gave us Frank Sinatra and Sophie Tucker, Sweet Charity and Showboat, Billy May and Count Basie, Moon River and What'll I Do, to sort out the chronology for myself and for anyone else who was interested. The recorded music era is a form of time travel. In the 80s, TV viewers would be serenaded on a weekly basis by Irving Berlin's What'll I Do, repurposed as the theme to *Birds Of A Feather*. The late 90s saw crooner Al Bowlly appearing in ghostly form at the top of the UK charts, his My Woman primitively sampled for Your Woman by Leicestershire bedroom-pop act White Town. Though pop has to constantly reinvent itself and be in the moment, the miracle is that the original time frame of so much music in *Let's Do It* hasn't stopped it from becoming a part of the current century. That's quite magical.



Bob Stanley's* Let's Do It: The Birth of Pop *is published by Faber in May.

maconblack

Ian McCann looks for dub's traces in early 70s pop

There's a risk of this magazine starting to read like a fanclub for the LP. Not albums; Lieutenant Pigeon. It was intriguing to read Bob Stanley mentioning them in *RC* 528. I own a copy of Mouldy Old Dough, but not for the A-side. I like its flip, The Villain.

I hadn't been aware of it until I worked in a pub in the mid-70s. Occasionally the jukebox emitted a ridiculous throbbing sound, which came across as barely music at all in a packed bar. One quiet lunchtime, my mate Paul popped in for a pint, strolled to the console, and selected it. Now I could discover what this weird record was. And the fact it was barely music was the whole point for me.

I enjoyed the strange and outre in rock'n'roll and bought records by The Godz and The Residents, which at least earned their keep by repelling friends who'd outstayed their welcome. But today, I don't think The Villain is ridiculous at all, and it is certainly music. It just isn't quite rock'n'roll.

Reggae has had a profound impact on rock. When the Eagles made a hit that was fundamentally reggae, you know its influence runs deep. It seems doubtful they were immersed in Caribbean culture, though perhaps I'm being unfair, as Joe Walsh certainly has a strong interest in black music, revealed by his days in The James Gang and his work with the politicised New Zealand reggae band The Herbs.

Who doesn't like a bit of skank? Reggae can be found everywhere if you look for it, though not always in the most obvious places. In the UK, the late 60s saw reggae's influence feeding rock, and vice versa. This is partly because Island, one of the biggest labels in "underground" music, began in Jamaica, and the rock acts it signed were exposed to what was increasingly becoming its legacy catalogue between 1969-72, when Island redirected its reggae interests to Trojan, which it part-owned. Island's mix of British-Jamaican musical cultures created fascinating combinations, the most obvious of which was Jimmy Cliff scoring a hit with Cat Stevens' Wild World. But we also had Millie covering Nick Drake's Mayfair on *Time Will Tell* (Trojan), and Island signing Jackie Edwards' writing power had long been acknowledged by Steve Winwood, Wayne Fontana and even Tom Jones.

But reggae's influence back then extended beyond Island. Bristol's East Of Eden were one of the most inventive prog acts of the era, their cutting edge enhanced by Dave Arbus, who added violin, sax, bagpipes and flute to their armoury. They kept their ears open for material from beyond standard rock sources, and their second album, 1970's *Snafu* (Deram), included covers of Confucius and Marcus Junior, originally credited to Jamaica's crack mid-60s instrumentalists The Soul Brothers and pressed in the UK on Pyramid.

The Villain is to prog rock what a drunken ruckus is to ballet

Pyramid had spent three years releasing Jamaican music, but in 1969 it dipped a toe into other genres with four singles that were off-topic. One was Stavely Makepeace's I Wanna Love You (Like A Mad Dog), as mentioned by Rockin' Bob. This Coventry group's second single for Pyramid was meant to be a ditty called Reggae Denny, though it went unreleased, and they were apparently aware of developments in Jamaican sounds. Some of Stavely Makepeace evolved into Lieutenant Pigeon and found a novelty success, hence their single thumping out of the pub jukebox.

The Villain is a heck of a record. Thudding, spartan and bruising, it didn't seem to suit 1972: it is to progressive rock what a drunken car park ruckus is to ballet. An apparently artless noise, it's hard to imagine why it was made. But listen a little deeper. This is a remix of another song, I guess; there are voices in the background, a wash of reverb and echo, and deep fuzz bass that could drive you wild. I think it's a dub record in rock. If The Villain really is an attempt to make dub from rock, it worked pretty well. It would not have impressed King Tubby or rocked a Jamaican lawn, but it was at least interesting and certainly heavy and stripped to the bone.

But it wasn't alone. In 1973, David Essex launched his career as a scream idol with a dub record: Rock On. You can thank bassist Herbie Flowers for that, Essex himself for being brave and inventive enough to release it, producer Jeff Wayne, and engineer Gary

Martin (Soft Machine, Yes, Gentle Giant, etc) at Advision, who made very sparse instrumentation sound like a lot with judicious use of effects. There's a remix of Rock On by dance maestro Shep Pettibone on Essex's *Touching The Ghost,* and a fine unofficial remix, but the original remains a startlingly original single from a singer too often seen as no more than a pretty face.

There's a risk of this magazine starting to read like a fanclub for 10cc, too, but they were also at the rock-dub interface in 1974 with one of the most inventive British tracks of the era, The Worst Band In The World. Designed to sound chaotic with bits and bobs rattling in and out, this skeletal single is a work of genius. Too genius: it flopped.

There are thousands of dub records from the 70s, though only a very few in the rock genre. Just one original Jamaican dub record became a UK pop hit: Rupie Edwards' delicious Ire Feelings (Skanga). In 1974, its audience was kids like me: I got chucked out of a French exam for chanting it (little wonder I was soon working in a pub, and not a French one). Back then, most of its admirers, including me, regarded Rupie's King Tubby-mixed masterpiece as a novelty, a fate which held back numerous distinguished reggae musicians. They were stars in the ghetto, but we didn't even get to hear them on the radio.

***Ian McCann is immersed in Al Green's* Gets Next To You.**

davidquantiklikes

...to write a column for *Record Collector.* Yay

Hit me with your ugly stick

Last issue, readers with long memories may recall, I wrote all about beauty in popular music. I received so many letters and cards about this (ie none) that I decided the next column (ie this one) should in the interests of impartiality be about ugliness in popular music (ie the opposite of beauty, hope you're following this).

One of the great things about, say, rock'n'roll is that people perceived it in two totally different ways. To teenagers and fans, it was fantastic. It was cool, it was exciting, it was sexy. There's never been any doubt that rock'n'roll was about sex, and when it wasn't literally about fucking, it was about romance – every kind of romance from the jaw-dropping cool of a cherry red and chrome silver Cadillac to the aching teenage love of a gorgeous doo-wop ballad (side note: does anything sound more spacey and ethereal than, say, I Only Have Eyes For You by The Flamingos or The Five Satins' In The Still Of The Nite? No wonder both post-war New Yorkers Lou Reed – on Coney Island Baby – and Paul Simon – on Rene and Georgette Magritte With Their Dog, Apres La Guerre – referenced doo-wop).

But there was another view of rock'n'roll, one held by people with beer guts and red faces who talked like the sheriff in *Smokey And The Bandit*, or wore tight ties around their tight necks and pointed to blackboards that showed rock music caused drugs. These people, who'd grown up listening to nothing but accordions, said that rock'n'roll was ugly and that its cool guitars were jarring, that its groovy sentiments were hideous caveman sounds. Of course, these people were idiots but even so: ever since those days, some people have listened to rock'n'roll, and rock, and soul, and jazz, and R&B, and rap, and metal, and heard nothing but ugliness.

I suppose it makes sense in some ways. If you have been raised on oompah music all your life, or that soupy American drivel used to test radiograms and people's patience, then the sound of a mad bloke shouting awop bop a loo bop alop bam boom might be a bit annoying. If you hoped rock would be Peter Noone singing musical songs then probably you might be a touch terrified out of your wits by Louie Louie, a record where The Kingsmen take a delightful piece of calypso pop and turn it into the death throes of an angry tractor (the vocals alone were so incomprehensibly freakish that an FBI operative famously tried to transcribe them and accidentally turned into a frog). And if you like 80s drivel along the lines of Bon Jovi and Motley Crue, then hearing actual proper metal would be quite distressing. And, of course, this applies to all musics: just as there's "false metal", so there must also be "false pop" (I wonder who that could be. ELO, probably, who are basically The Tremeloes for people who listen to music on headphones).

Then came The Animals, who were like a badly made Rolling Stones

There's always going to be someone who finds the exciting merely ugly. And there's always going to be music that's deliberately ugly. After The Beatles came The Rolling Stones, who aimed to shock with their earlobe-length hair and thin-lapelled jackets. Then came The Animals, who were like a badly made Rolling Stones. And then, best of all, The Pretty Things, who were like an army of troll demons from Hell disguised as The Rolling Stones. There followed a thousand American garage bands, almost nameless and almost talentless, gnawing the heart out of Gloria or anything else they could almost play. Ugly, but also gorgeous.

Since then, there have been ugly acts too numerous to recount (ie I am near the end of the page now). Punk had a good go at being deliberately ugly, with razor blades and spitting and safety pins and – best of all – a disgust with sex. Being against sex was a genius move in the decade of *Carry On* and *Confessions* movies: when your dad has discovered having it off, it's time to move on. Punk even had songs about ugliness – most notably The Stranglers' hilariously grim Ugly: all together now, "When I say ugly, I don't mean rough-lookin' – I mean HIDEOUS". It all culminated in acts like Auntie Pus and GG Allin, two performers who expressed ugliness as either self-disgust or pure absurdity.

Ugly music, real or imagined, is an important part of everything, whether it's the wakey wakey skronk of a free jazzer, or even better someone who would like to be free jazz but can't play at all, or the insanely toilet-related lyrics of a death metal band called something like Effluent Of Deliquescence. It can be as big as the gut-ripping relentlessness of Swans or as small as the wrenching sound in Radiohead's Creep. It can be a joyous diss song like Daphne and Celeste's U.G.L.Y. or Awkwafina's very funny list song My Vag (Google it, it's *vair* funny). Whatever it is, ugly is great, and ugly is cool. Vote Ugly, kids, and remember – it's the pretty ones you've got to watch out for.

David Quantick tweets @quantick.

auteurtoauthor

Luke Haines writes the shuk out of rock'n'roll

Doing it for the kids

The first record that I was aware of – that wired itself into my psyche – was Rolf Harris' Two Little Boys (you can provide your own witticism). It wasn't the first record I bought (I was two) but even though I haven't heard his Brel-like meditation on war, friendship and death for decades, I can remember every word.

My earliest radio listening would have been Ed 'Stewpot' Stewart's *Junior Choice*, and Stewpot's choices were Mike Reid's Ugly Duckling ("Move 'yer 'arris") and Benny Hill's epic death ballad, Ernie – The Fastest Milkman In The West. From there onwards it would have been *Top Of The Pops*; Gary Glitter, The Sweet, Suzi Q – the less acclaimed arm of glam. Other TV would have included *Scooby Doo*, mainly for its epic bubblegum theme tune. *The Banana Splits*, and the school holiday 70s re-runs of *The Monkees*. I discovered rock'n'roll – proper wop-bop-a-be-bop-a-lula "blue jean baby" rock'n'roll via *Happy Days*. When I started really getting into – that is, controlled, subverted, and perverted by – pop music it was non-stop *Beatles Oldies (But Goldies!)* (still the best Fabs compilation) and Marc Bolan's teatime ITV show. I didn't really notice that Yellow Submarine was meant to be a different kind of pop song to, say, Ticket To Ride. Likewise, Marc sitting on a massive unconvincing stuffed bird miming his way through a literal interpretation of Ride A White Swan seemed approximately the same thing as Rolf's Two Little Boys.

The connection between all this, as you will have noticed, is children's music. Most pop music is essentially for kids and it can be argued that much of the best music can be found on that most derided of genres: children's records. Many of the finest records are actually children's records even if not by design.

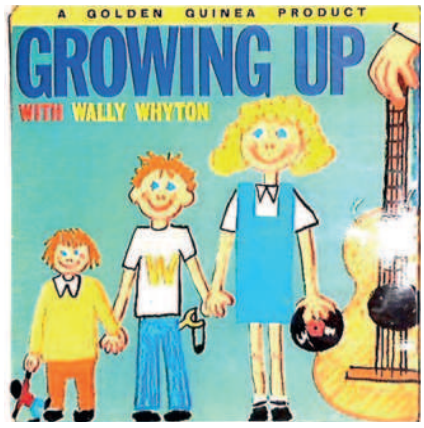
Growing Up With Wally Whyton was a big album in my childhood home. Wally was a skiffle guy and a folk singer who did the kiddie classics. A superior Burl Ives, if you like. A genuine musician of the people who you won't find in Cecil Sharp House. When I signed to Virgin EMI in 1992, I was rather delighted to find out that Wally Whyton's brother John was the company accountant. Normally I wouldn't give a Flying Burrito Brother as to who were the money handlers of a record company, but in this case, I believed that Wally's brother would keep me safe from evil. And he did, as I managed to cling onto a major label deal for a surprising 11 years.

It's fairly well-known that the juvenile cerebral cortex is a malleable blob (reader, try not to be dazzled by my biological knowledge and use of medical terms). A blob under such extreme psychic attack that it resets at the ages of four and seven. The music we hear at those ages is the music we take with us through life. No matter how much we want to be moved by Ute Lemper's take on Kurt Weill or Nick Cave's deep dives into ageing, we are ultimately chained to the music of our childhood. In my case that would be the music of Mike Batt and Chris Spedding's furry Wimbledon Common-bothering proto-Extinction Rebellion warriors. Remember you're a Womble, Dr Freud.

The real kids didn't have a clue what I was talking about. None of this matters

One of my old pop outfits "toyed" with making a proper children's LP. Sadly, Black Box Recorder's version of They're Changing Guards At Buckingham Palace never got fully realised. It was a few years before I started taking steps towards children's records. Finally, I managed it in 2013 with an album called *Rock And Roll Animals*, a concept album about a fox called Jimmy Pursey, a cat (Gene Vincent) and a badger called Nick Lowe. The three anthropomorphised creatures lived in my hometown of Walton-On-Thames, re-imagined on the album as Magic Town. The plot, with narrations by the excellent writer and actor Julia Davis, concerned an existential and real battle between the rock'n'roll animals and their unrighteous nemesis: Anthony Gormley's horrifically un-cosmic public art monstrosity, The Angel Of The North. Needless to say that righteousness won out. All of this actually happened.

The problem with making a children's album about Gene Vincent, Jimmy Pursey and Nick Lowe as magic animals is that the real kids didn't have a clue what I was talking about (at this point that may apply to you, dear *Record Collector* reader). None of this matters. I had made a children's album that turned out to be a psychedelic rock'n'roll album. All rock'n'roll is children's music and all children's music is rock'n'roll, and I swear that I will never grow up.



Luke Haines tweets @LukeHaines_News. Luke's radio show,* Righteous In The Afternoon*, is Tuesdays 2-4pm, on Boogaloo Radio.

TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

JAVIER REYES

Animals As Leaders
guitarist on the US prog-metallers' fifth outing

What film could your new set soundtrack?
A zombie movie.
Is there anything still unissued?
Always.
Have you done anything that fans may not know about?
I played classical guitar intro on Amon Amarth's Fafner's Gold.
With whom would you like to make a split 7"?
Dirty Projectors' David Longstreth. A genius composer.
What was your favourite record shop when you started out?
Kemp Mill Music, Adams Morgan, Washington DC.
What was your first record?
Eazy-E *Eazy-Duz-It*.
What's the last album that you bought?
Tigran Hamasyan's latest.
What records made you want to go pro?
Pantera *Far Beyond Driven* and Sepultura *Chaos AD*.
What's the oddest place that inspired a song?
In-And-Out burger chain.
Who's taken music forward in the last decade?
Meshuggah.
Which of your songs is the most personally meaningful?
The Brain Dance.
What fact about you may surprise fans?
I'm not Mexican!
If you had a record-listening party, what'd you play, and who'd you invite?
Glassjaw *Everything You Ever Wanted To Know About Silence*. I'd invite Ronnie Young, and Glassjaw's Justin Beck.
With whom would you most like to record?
Björk.
Do you have any signature instruments due?
Yes, but I cannot divulge that information yet. Soonish.
If you drove an ice cream van, what'd it play?
Rich Chigga, Dat $tick.
Dying peacefully on your deathbed, what'd you like to hear?
Samba Pro Rapha, by Yamandu Costa & Hamilton De Holanda.

Animals As Leaders* Parrhesia *is on Sumerian, 25 March.

JEREMY PRITCHARD

Everything Everything
bassist on the art-rockers' sixth studio effort

Tell us about your latest project.
It's been a departure, made in fits and starts, in different locations. Alex [Robertshaw] helmed production, and we used song machine-learning to spark lyrical ideas, artwork and photos.
If you could revisit any of your albums, what'd you change?
Arc could've given a very different impression with a different tracklisting. We included a bit that we shouldn't have, and omitted stuff that we shouldn't have. Frustrating, but it's my favourite, even though I still have unfinished business with it.
Is there anything still unissued?
Very few half-finished, but reams of undeveloped demos. We've been working on retrospective projects, including a lyric book.
Have you done anything that fans may not know about?
A song for BT Sport Premier League a few years ago, and me, Alex and Michael [Spearman] did sessions for Marina, and Bat For Lashes.
Did you ever write songs 'under the influence'?
The first four albums were pretty stoned, and there's always beer and wine while we're recording.
Have you kept studio notebooks?
Yes, Michael and I have some.
Who's taken music forward in the last decade?
James Blake, Black MIDI, Floating Points/Pharoah Sanders.
Have you ever collected anyone?
Kraftwerk.
What record are you looking for?
Cocteau Twins' *Blue Bell Knoll*, *Heaven Or Las Vegas*, Lee Hazlewood's Kid A 2x10".
Would you change any of your artwork given the chance?
We didn't get the balance of redemption and agony right on *Get To Heaven*.
Which album, on first listen, is the most startling that you ever heard?
David Bowie *Low*.
Which of your former homes should have a blue plaque?
I used to live at 86 Palatine Road, Didsbury, Manchester, original home of Factory Records. It's got one!

Everything Everything* Raw Data Feel *is on Infinity Industries, 20 May.

CURTIS STIGERS

The US jazz/pop singer on his latest studio endeavour

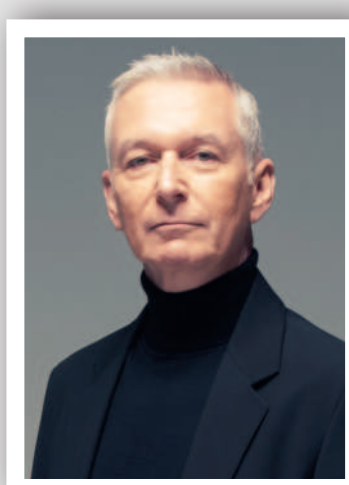
Tell us about your new album.
It's a look back at 30 years in the business, and 14 albums. The songs from my early ones evolved as I played them for decades, and I decided to record them anew – much more acoustic, jazz-oriented versions. My band and I created new arrangements at soundchecks and onstage.
Have you done anything that fans may not know about?
In the 90s, I was on *Bleecker Street – Greenwich Village In The 60s*, doing Tom Rush's No Regrets. *Tapestry Revisited*, covering Carole King's Home Again. And a duet with Jules Shear on *Between Us*, The Same Sad Smile, where I sing and play sax.
What was your favourite record shop when you started out?
Nickelodeon Records, Fairview Avenue, Boise, Idaho, a mile from my house.
What was the first record that you bought?
Elton John *Goodbye Yellow Brick Road*, aged eight.
What record made you want to go pro?
It was actually the movie, then the album, of Talking Heads' *Stop Making Sense*. David Byrne's performance changed my life. I was a drummer in a punk band and played sax in a R&B band. After the movie, I wanted to step up and be frontman.
Was anyone in your family a musician?
My stepdad was part-time drummer with a country band, and a great aunt was a nightclub singer.
Have you kept studio notebooks, or suchlike?
Yes, for most albums, and lots of memorabilia – posters, photos. An overwhelming amount in storage.
Which of your songs is the most personally meaningful to you?
Swinging Down At 10th And Main, about my mentor, jazz pianist, Gene Harris, and the jam sessions that I went to that he held in my hometown every Tuesday night.
Is there an unusual story surrounding records that came into your possession?
When I was 10, my mother's friend Suzie moved and left a couple of boxes of LPs. Steely Dan's *Pretzel Logic* blew my mind, as did their *Royal Scam*, Led Zeppelin *The Song Remains The Same,* and Johnny Winter.
Who'd you like to cover one of your songs?
UB40, You're All That Matters To Me.
Of all the people that you've worked with, who taught you the most?
Gene Harris, with whom I jammed as a teenager and, later, sang on a couple of his albums. He taught me how to swing, and play jazz and blues, and embrace all kinds of music. He also said that I should focus on singing, while also still playing sax. And 11 years ago, producer, Larry Klein, told me to sing as though you're singing to one person, not everybody. Great advice.
If you had a record-listening party, what'd you play?
The Last Waltz, The Band.
Is there a myth about you that you'd like to set straight?
I never, *ever* had a mullet!
With whom would you most like to record?
Annie Lennox, Elvis Costello.
What's your favourite songwriter's best lyric?
Lorenz Hart's You Are Too Beautiful: "Love does not stand sharing, not if one cares, have you been comparing, my every kiss with theirs?"
What unfulfilled ambitions do you have?
To be able to play the piano while I sing. It's the great regret of my life that I didn't learn to play piano well enough to do that. It breaks my heart.

Curtis Stigers* This Life *is on Emarcy.

Photos: (Curtis Stigers) Ben Wolf

DANNY BOWES

Thunder singer on their first studio double-album



What film could your new set soundtrack?
A Quentin Tarantino.
Is there anything still unissued?
Yes, but mostly rubbish. I remember falling out with my girlfriend's mum at 16, because she said that our demo was terrible. She was right!
Have you done anything that fans may not know about?
One session in the 80s, for a concept album about a fox. £100. Put me off for life. The song was terrible. I live in fear of being asked to do another!
Who'd you like to remix?
Stevie Wonder, Superstition, to see if it could be made funkier. I don't think so, but it'd be fun finding out.
Where were you when you first heard one of your songs on vinyl?
With my first band, Nuthin' Fancy – Looking For A Good Time 7", in 1980, at my council flat in New Cross, London. It was terrible.
What was your favourite record shop when you started out?
Hermlyn, Catford.
What was your first record?
David Bowie *Aladdin Sane*.
What record made you want to go pro?
Free *Live*.
Was anyone in your family a musician?
My dad sang in the 60s with his brothers in The Sound Trackers.
What'd you ask your music hero?
Stevie Wonder, if he thinks his talent was boosted or hindered by being blind?
Would you change any of your artwork, given the chance?
Bang!'s never did the album justice.
Which question do you wish that people would stop asking?
Why did you cut your hair?
Dying peacefully on your deathbed, what'd you like to hear?
Frank Sinatra, In The Wee Small Hours Of The Morning.

Thunder* Dopamine *coloured 2LP, CD are on BMG, 29 April.

LARRY McCRAY

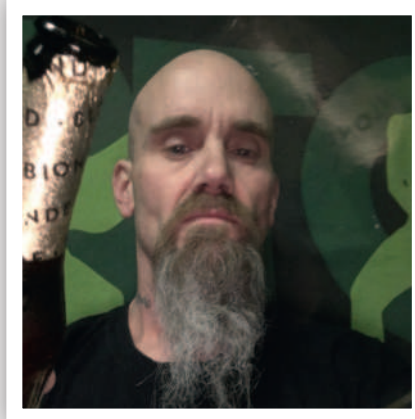
Blues axeman on his latest, guest-packed platter

What film could your new set with Joe Bonamassa et al soundtrack?
Gladiator.
Is there anything still unissued?
Beal Street Funk, a lost track given to us by Albert King, in 1992. I hope we find it one day.
Where were you when you first heard one of your songs on vinyl?
In the UK, 1992. Ambition, on the radio.
What was your favourite record shop when you started out?
Rose Records.
Was anyone in your family a musician?
My sister, Clara, on guitar, Carl, bass, Steve, drums, James, trumpet, Clarence, tuba, my dad, harmonica/guitar, and my mother and other siblings sang.
What's the oddest circumstance that's inspired a song?
Passing the wreckage that caused the death of my former manager.
Who's taken music forward in the last decade?
Joe Bonamassa, Eric Gales, Robert Randolph, Roosevelt Lee, Kingfish, Kirk Fletcher, Jubu Smith, AJ Ghent, Josh Smith, Marcus King, Derek Trucks.
Who'd you like to cover one of your songs?
Chris Stapleton, Down To The Bottom.
Of all the people that you've worked with, who taught you the most?
BB King, Luther Allison, Lazy Lester, Albert Collins, Gary Moore, Buddy Guy, Albert King, Warren Haynes.
Which of your own lyrics would you like to see on a T-shirt?
They say the good die young. Why am I still here?
What unfulfilled ambitions do you have?
To have a hit record.
What's next?
I'm working on an autobiography with Mark Williams, and I'd like to do an album and tour with my son, Bleau.

Larry McCray* Blue Without You *is on KTBA, 25 March.

STÖNER

Ex-QOTSA's **Nick Oliveri** on the supergroup's latest outing



What film could your new set soundtrack?
Cannonball Run. I listen to our music when I'm racing other cars, trying to outrun the police!
Is there anything still unissued?
I have Mondo Generator 2" tapes, and the Kyuss/QOTSA tapes are with Josh Homme.
Have you done anything that fans may not know about?
I do audio ads/jingles all the time for Stöner.
With whom would you like to make a split 7"?
Black Rainbows.
Who would you like to produce?
Just did Funeral Kab.
Where were you when you first heard one of your songs on vinyl?
Kyuss *Wretch* LP, Palm Desert, California, 1990. It was pressed for us, about 50 copies. I'm a collector, and it's *not* on Discogs.
What was your favourite record shop when you started out?
Record Alley, North Palm Canyon Drive, Palm Springs, early 80s.
What was your first record?
Village People [*laughs*], age five.
What music made you want to go pro?
It was a Motörhead/Cro-Mags show, in 1986. Cro-Mags came out and talked to us. A pivotal moment.
Was anyone in your family a musician?
My aunt, Patti Oliveri, is a blues singer.
Did you ever write songs 'under the influence'?
Every one [*laughs*]. *Never* sober! [*laughs*].
Have you kept studio notebooks?
No, but I have every show laminate, flyer, poster, shirt, and about 20 undeveloped films – shitloads of memorabilia. It's important.
What'd you ask your music hero?
Geezer Butler. How are you doing? Want a shot?!
What's the oddest place that's inspired a song?
This earth [*laughs*]. The whole planet is weird, and everyone on it is odd [*laughs*].
Who's taken music forward in the last decade?
Trash Talk.
What are your most prized records?
Motörhead, Black Sabbath, 13th Floor Elevators, and original, rad punk 45s, like Black Flag.
What record are you looking for?
Minor Threat's first 45, original copy.
Is there an unusual story surrounding a record that came into your possession?
I've been to record auctions with friends who bought a truckful of records, hoping to find one in the boxes that they wanted, and there weren't any. Just junk shit! [*laughs*]. There's also an interesting story about records that went *out* of my possession. The first Mondo Generator 45, from 1997, wasn't worth anything at the time, but it was a split 7" with The Jack Saints, on Mike Desert's Milksop label. There were 100 made, and I got 50 on blue vinyl. I have one, but I had to buy it on Discogs. We were selling them on our merchandise stand and, after a gig, we left the box in the street when we were loading up, and they were probably found by a bum [*laughs*]. There's only 15 in existence, so that's a weird record story.
Who'd you like to cover one of your songs?
The Butthole Surfers doing Kyuss's Mondo Generator. They'd fuck it up *real* good [*laughs*].
Which of your songs is the most personally meaningful?
Autopilot, about my best friend as a kid.
Of all the people that you've worked with, who taught you the most?
Chris Goss, *badass* – how to find your sound. And Blag Dahlia – what to do, and *not* to do.
Which album, on first listen, is the most startling that you ever heard?
Slayer *Reign In Blood*. Whoaaaaaa! *Intense*. Holy fuckin' shit-balls!

Stöner* Totally... *is on LP, orange, blue, white, yellow, red, test-pressing LPs, CD, via Heavy Psych Sounds, 6 May.

33⅓ minutes with... Paul Cook

Interview: Rich Davenport

As punk's answer to Keith Richards and Charlie Watts, Steve Jones (guitar) and Paul Cook (drums) created the wall of sound on which the Sex Pistols' *Never Mind The Bollocks* was built. Their friendship pre-dates the band and outlasted their disastrous 1978 US tour. The single Silly Thing proved the pair's hit-making potential, but the early promise of post-Pistols outfit The Professionals was swiftly extinguished by bad breaks and bad habits. A successful reunion show in 2015, with new vocalist/guitarist Tom Spencer filling in for LA émigré Jones, sparked a permanent reunion. As the renaissance continues with new album *SNAFU* and tour dates supporting Stiff Little Fingers, Cook reveals, "It's a labour of love."

The Professionals seem to have been unfairly overlooked during the band's original run from '79 to '82. You made a strong start with two impressive singles in *Just Another Dream* and *1-2-3*, which developed the sound you were known for with the Pistols.
The first two singles were great. It was a continuation of the Pistols, rhythmically, and me and Steve were developing as songwriters. We bounced off each other.

You recruited guitarist Ray McVeigh and bassist Paul Myers (ex-Subway Sect), but the band quickly lost momentum. The album *I Didn't See It Coming*, eventually released in November 1981, was considered a disappointment due to Nigel Gray's (The Police) lukewarm production, despite strong material. Steve's been candid about his heroin addiction in that period. Did that affect things?
I'm amazed we got the album out, because Steve was all over the place with his problems at the time. It was a recipe for disaster. Nigel Gray wasn't right for us. It was let down by the production, but the songs are really good. It was bypassed at the time, but over the years people have realised what a good album it was, despite the production.

The band's American tour in late 1981 was the beginning of the end. What are your memories of it?
We had a bad car crash. That knocked the stuffing out of the band. We recovered and went back to finish the tour. We were doing OK in the States. Steve got messed up over there and ended up staying. We came back, and I thought, "Steve will be back soon, we'll carry on." But he's been there ever since [laughs].

You and Steve also appeared in the fictional band The Looters in the cult film *Ladies And Gentlemen, The Fabulous Stains* (1982), with Clash bassist Paul Simonon and actor Ray Winstone on vocals. How did you rate Ray as a singer?
He was alright. There were a lot of people in punk at the time a lot worse than him [laughs]. We got on well; we were all working-class boys doing alright for ourselves.

"'I don't consider myself a punk but being in the Pistols was the biggest education"

The band reformed, with Steve's blessing, to promote *The Complete Professionals* (2015) anthology with a show at London's 100 Club in 2015. New vocalist/guitarist Tom Spencer (The YoYos, The Loyalties) replaced Steve. Having been overlooked in the early 80s, were you surprised by the positive response?
I didn't know what to expect. It was good to know there were people who wanted to come and see us. Over the years, the interest has grown. We just got back together originally for fun. Ray, Paul and me had kept in touch. People still miss Steve, but there was no way he was going to be involved, because he won't leave Los Angeles. We met Tom through Ginger Wildheart. We said, "Come and jam, we'll see how it goes," and it worked.

In contrast with the band's lack of momentum first time around, things progressed quite rapidly from that point.
Yeah. I think it's a great continuation. Tom's doing a great job. He's not filling in for Steve anymore, he *is* the frontman. We started writing together and got a great album out of it [*What In The World*, 2017]. We fell out with Ray; he didn't make it. We did the album as a three-piece, with guests: Billy Duffy [The Cult], Phil Collen [Def Leppard], Jonesy. Paul Myers has had to drop out because of his health.

The new album is called *SNAFU*, an acronym for "situation normal, all fucked up." What inspired it?
It's an old army saying. My dad used to say it a lot. We were struggling to get the album together because of Covid. I said, "It's just SNAFU." We stuck with it. It sums up the current British situation brilliantly.

Billy Duffy and Phil Collen appear again, and you've broadened the band's sound. Was that deliberate?
It evolved naturally. There's a lot of different styles on there, which is great, because we could thrash out punk-sounding songs until the cows come home.

The first single, Spike Me Baby, is based on an unexpected experience you had with some herbally enriched confectionery.
Yeah, I raided my daughter's fridge, not realising that someone had left some herbally enhanced chocolates in there [laughs]. I didn't realise what was going on, she wasn't around to tell me what I'd eaten. I was freaking out rather badly, because I don't smoke dope. I just chilled out and got into it in the end.

One song is called Punk Rock And A Hard Place. Do you still think of yourself a punk?
I don't consider myself a punk but being in the Pistols was the biggest education of my life. It was fantastic; all the people that we met, including Malcolm and John. I got a lot out of it.

Do you think there's any chance of retrieving a friendship with John Lydon after the recent court case between him and the other three Sex Pistols regarding *Pistol*, Danny Boyle's TV adaptation of Steve's book *Lonely Boy*?
I don't know. There was never any chance of getting back together before the court case; nobody wanted to do it. I gave my job up as the peacemaker in the band years ago, it was too stressful.

Have you any involvement with the series?
Not really. I spoke to Danny a couple of times. I've seen clips, the band look great in it. It's Steve's story, really.

In March, The Professionals are supporting Stiff Little Fingers on the rescheduled UK tour dates...
Yes, then hopefully we're going to get some festival dates. We're carrying on writing, maybe some bonus tracks for the album, when we can get it released abroad. Maybe another album, if we get creative.

The band's reunion-era gigs and new albums have been well-received. Do you feel vindicated, after being overlooked first time around?
Yeah. There are a lot of Professionals fans who prefer us to the Pistols. Not as many, obviously [laughs], but there's still interest there, which is why we keep going. It's a labour of love.

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"APPLAUD MY GENIUS, BEMOAN MY FAILINGS!"

Musicians with careers as long and as successful as **Lindsey Buckingham**'s tend to have a wealth of stories to tell, but few have involved quite so many plot twists. From relatively unassuming beginnings as a recording artist via a sun-kissed album made with his then-girlfriend Stevie Nicks, he was catapulted into the white heat of superstardom with Fleetwood Mac, as a creative linchpin of the makeover that brought them global acclaim. A solid, parallel solo career garnered more plaudits, if not the same sales, but there have been myriad pitfalls and problems along the way. Oddly, despite the stratospheric success, he remains, in a sense, a cult artist. "I was determined to avoid becoming a caricature," he tells **Terry Staunton**.

Lindsey Buckingham opens with an apology. While happy to be grilled about any and all aspects of his professional and private life, he's concerned some events may be trickier to recall than others: "I want to say sorry in advance, in case I draw a blank on some of your questions. There may be memory lapses, especially during those years we weren't behaving ourselves."

The misbehaviour he alludes to is a frequently referenced component in the story of Fleetwood Mac, a band whose appetite for frowned-upon substances has, in some quarters, defined them as much as any of their million-selling albums. The same can be said about the unravelling of in-house romantic entanglements that inform the contents of their most iconic work, the "musical soap opera", *Rumours*. Released in early 1977, three months before *Star Wars* opened in US cinemas, more than one subsequent magazine article about its songs and the star-crossed lovers who made them was headlined May Divorce Be With You.

Quick-fix shorthand aside, however, Buckingham's is a musical CV distinguished by daring, by taking risks, by refusing to zig and relishing a zag. He may have been the co-architect of the perceived pinnacle of soft rock (with worldwide sales north of 40 million), but he was also the driving force behind its idiosyncratic follow-up, the often wilfully radio-unfriendly *Tusk*.

When the boundaries of the Fleetwood Mac blueprint were no long a workable (or welcome) fit for his spirit of musical adventure, he embarked on a parallel solo career that, while retaining many of the melodic hallmarks of the band, allowed him to scratch a relentless itch for pushing envelopes. His 2021 self-titled collection is a continuation of the sonic explorations of its six predecessors, of a hunger to remix the paints on what he refers to in this interview as his "artistic palette".

It's an album we should have heard when it was completed in 2018, were it not for a sequence of events no one saw coming on the last day of its recording. A request to extend his sabbatical from the group in which he'd served for a total of 43 years was met with an unceremonious sacking, and while still licking his wounds from that bolt-out-of-the-blue news, Buckingham was rushed to hospital to undergo triple-bypass surgery.

While recuperating and redrafting plans to take the new record to market, his private life also went into a tailspin with headlines that the man whose name, once upon a time, was synonymous with high-profile breakups in the rock biz, was getting a divorce from Kristen Messner, his photographer and interior designer wife of 21 years. The ending of that particular chapter has yet to be written, and the now 72-year-old Buckingham is candidly philosophical about what the future might hold.

Today he has a European tour (including his first ever solo shows in the UK) to promote, while looking back at the highs and lows of a life in music that started with playing acid rock bass at school in the San Francisco suburb of Atherton.

Let's begin with your first high school band, Fritz. Is that how you met Stevie Nicks?
Well, no. Stevie transferred to my school when I was a junior, and she was a year older. We kind of knew each other in passing at after-school social clubs, that kind of thing, and there was a mutual interest in singing - possibly an attraction of some kind, but nothing acted upon that early. She'd left again by the time Fritz started in my senior year, and it was supposed to be just a one-off for a school assembly. During the summer we decided to keep the band going, but the girl we had in the first lineup wasn't around anymore, so we thought Stevie would make a good replacement.

You had a modicum of success locally, didn't you?
Yeah, we kept it up for five or six years, playing a lot of folk and acid rock. I wasn't writing songs at that time; in fact, I was a bass

Photo: Aaron Rapoport / Getty Images

“I had a number of great ideas”: Lindsey Buckingham in 1984

In the beginning (clockwise from above): Buckingham rehearsing with Fleetwood Mac in New Haven, Connnecticut, 1975; the fateful *Buckingham Nicks* album; *Fleetwood Mac*, on which the pair debut

player back then. We were a fairly popular band in the Bay area, and we latched onto a guy a couple of years older than us who was at Stanford University and booking gigs on campus. He did us a lot of favours by getting us opening slots for some pretty big shows, like Jimi Hendrix, Janis Joplin, The Moody Blues. I never got to meet any of the headliners, unfortunately.

When you and Stevie signed to Polydor as a duo in 1973 did you have a vision of what you wanted to do?
We were sort of making it up as we went along. Fritz went to Los Angeles looking for a deal without any luck, but there was some interest in Stevie and myself. A few labels saw the potential of the two of us way before we did! It sort of reinvented our vision of *ourselves*, thinking about how well we worked together, and it was only at that point that we became a romantic couple.

I began writing songs for the first time, although Stevie had been writing for at least a couple of years. I realised that if we were gonna do this seriously, I had to step up to the plate, in terms of originating material. I'd gotten hold of an old Ampex four-track tape machine, so I was working on stuff by overdubbing myself, bouncing tracks back and forth; the first instances of a recording practice I tend to favour still today. That's kind of how we developed our sound, through experimenting with harmonies.

Was it pure chance that Mick Fleetwood heard you and invited you to join Fleetwood Mac?
Completely, and it's bizarre thinking about it now. Stevie and I had put out the *Buckingham Nicks* album, which I'm still really proud of, and we started work immediately on a follow-up, even though both the label and our management seemed to be losing interest. We put down some demos at Sound City in LA, in the smaller of the two studios in the complex. One night I wandered over to Studio A to see what our friend [producer] Keith Olsen was doing, and as I got to the control room door, I could hear our song Frozen Love playing really loudly. I thought "What the hell is going on?", so I opened the door, and there was Keith with this really skinny tall guy grooving to my guitar solo. It took me a minute to register who it was.

I was already a Fleetwood Mac fan, certainly a huge fan of Peter Green's, so it was a big deal for me. The funny thing is that Mick was just looking for a studio to do the band's next album, and Keith had just pulled out mine and Stevie's tape as an example of his engineering work and what sounds you could get from that studio. It was so random. A couple of weeks went by, and then I got a call from Mick asking me to replace Bob Welch, who'd just left the band.

Were you nervous about joining such a well-established group?
Well, I had a little nerve about me, and I said to Mick, "Yes, I'll join your band, but you'll have to take my girlfriend, too." Much to his credit, and that of Christine [McVie] who was their chief songwriter, they were open to that. I have to admit there was a certain ambivalence on the part of me and Stevie, based on the fact that even though our album had come and gone making almost no dent at all, we thought things could turn around for us on the next record.

"I SUBMERGED MYSELF IN THE NEW WAVE SOUNDS. I ESPECIALLY LIKED THE CLASH"

We basically made a pros and cons list of what would be good about joining Fleetwood Mac and what the downsides might be. Remember, this was a time when *their* records weren't selling in huge amounts or breaking even at best; in today's industry climate they might even have been dropped.

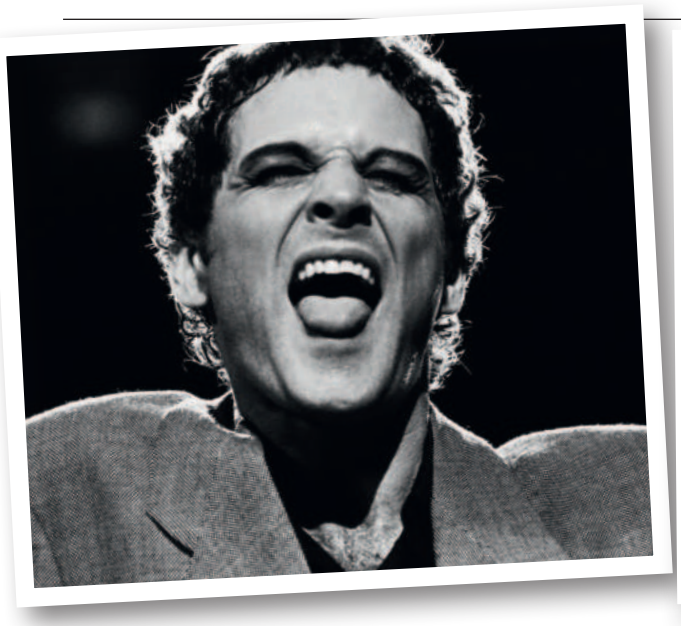
How quickly did you, Stevie and Christine settle into the shared labour of songwriting? Was it ever competitive?
It was really the opposite of that. Stevie and I came in with all our ducks in a row, with a lot of songs for what was going to be our second album, and we were able to contribute pretty much on our own terms. Because we'd worked so much on our own material, pretty much two-thirds of the next Fleetwood Mac album was there, intact. Christine was very gracious, her songs worked well next to ours, and the end result was that [self-titled] album going to No 1.

The success of *Fleetwood Mac* would be dwarfed by *Rumours*. How soon after its release did you get the sense it was going to be such an enormous hit?
Well, no one expected the *first* album me and Stevie were on to sell four million, but when it did it prepared us for more success; we knew we were doing something right. I don't think what happened with *Rumours* ever really blew us away, because it happened incrementally.

I would say we made some choices to rough up the sound a little bit, to take a few more chances. And, of course, the songs were such an embodiment of what we were going through personally, a musical soap opera of sorts, that none of us expected it to have such universal appeal. But then the success detached itself from the music, and the story of *Rumours* became more about that success.

Is that why you approached *Tusk* as an intentional reaction to *Rumours*?
Oh, very much so! I mean, with *Tusk* you can either applaud my genius or bemoan my failings, depending on your point of view! We were in this mega-successful environment where the corporate formula is if something works run it into the ground until you get every drop out of it. That's the complete antithesis of what you *should* do if you aspire to be an artist.

During the post-*Rumours* success, I found myself listening to a lot of music that was noticeably removed from our own. I submerged myself in the new wave sounds, both from the US and the UK, because it was full of ideas, full of possibilities; there were no templates. I especially liked The Clash – gotta love The Clash! But I wouldn't say anything specific directly influenced me, or at least I can't remember specifics, but what it did was reinforce a notion I already had that Fleetwood Mac were at a crossroads. What do you do? Do you make your creative choices based on what the external world is expecting of you? Do you make *Rumours 2* and *Rumours 3*? So many artists paint themselves



"I wanted to further explore the esoteric side of my artistic palette" (left to right): Buckingham in 1979, feeling the new wave influence; backstage at Wembley Arena with Fleetwood Mac in June 1980, after being presented with gold discs for (inset) *Rumours* and its more experimental follow-up, *Tusk*

into a corner with that thinking; they forget what made them want to make music in the first place and settle for becoming caricatures of themselves. I was determined to avoid that, and I had a great number of ideas and new approaches I wanted to apply to the Fleetwood Mac model.

Was the thinking behind your first solo album, *Law And Order*, finding a home for songs that were perhaps *too* far removed from the Mac template?
Not really, but what did happen in the wake of *Tusk* was that the rest of the band became wary of the new production and recording techniques I introduced. During the making of it they were totally drawn into the process, and when we were done, they loved the results. But because it sold much less than *Rumours*, Mick came to me and said we weren't going to do that process again, so I realised that if I wanted to further explore the more esoteric side of my artistic palette, I no longer had the luxury to do it within the context of the group.

It wasn't that *Law And Order* was necessarily extreme, but it was a reaction to the politics that dictated the limitations to what Fleetwood Mac could and couldn't be.

On your next album, *Go Insane*, there's a tribute to Dennis Wilson [DW Suite]. Were the two of you friends?
We weren't really friends, but I saw him a lot because he was going out with Christine McVie for a while, so half the times I went up to her house he'd be there. I grew up listening to Beach Boys music, and Brian Wilson is probably the biggest musical hero I've got – the left turns he made with *Pet Sounds* were exemplary to me when I was working on my vision for *Tusk*. But Dennis was very troubled and not taking care of himself, shall we say, so DW Suite is a nod to the beautiful soul beneath that troubled exterior.

A few years later you wrote a song with Brian (He Couldn't Get His Poor Old Body To Move) when he was under the questionable care of Dr Eugene Landy. Were you ever witness to that?
I don't know if Landy did Brian some good in the beginning, he may have, but in the brief time I was around him every aspect of his life was beyond his own control. Landy had what everyone called his surf Nazis, who were these young guys who were there when Landy couldn't be, and it was a very oppressive environment. It certainly didn't help Brian creatively, and it pains me that he was unable to really let loose. It felt like I was collaborating with an additional person who may not have been in the room but nonetheless had the power of veto over everything Brian did.

Returning to Fleetwood Mac, is it correct the songs you contributed to *Tango In The Night* were originally earmarked for another solo album?
Some of them were, yes, leading on from my "firsts" on *Go Insane*, like the use of Fairlight computer-driven keyboards and drum machines. A lot of those approaches carried over into *Tango…*, but that was a very hard album and ultimately led to my departure from the band – the first time! The subculture of drugs and alcohol that was prevalent in rock'n'roll in general, and to which we were no exception, was getting out of hand.

We cut most of the record at my house, in my garage studio, and it was a difficult project to host. Stevie was hardly there at all during the year we worked on the album, Mick was living in a trailer in my front yard, and everyone was pretty much borderline dysfunctional. I'm very proud of the record, it doesn't come across as such a troubled time, and I feel I was able to grab the reins and be the leader when no one else was in the frame of mind to do that. But when you contemplate taking that environment on the road, which is studio craziness times 10, I just couldn't face it; I didn't want to tour. I was no saint, but I was by far the one abusing substances the least, and although I didn't *want* to leave the band I needed to get away from it until those guys made some changes.

Songs on your next solo album, *Out Of The Cradle*, seem to address both leaving the group and splitting with Stevie. Is it too lazy to suggest the album was a form of catharsis, even therapy?
I would say that's true. I think it was the first album where I really delved into a wider range of thoughts and found a way to somehow unify them all. I was able to put a lot of issues to rest, even things about Stevie that had been hanging around in my head from way back when we were together. I think *Rumours* was more about compartmentalising our emotions and getting on with the bigger picture, rather than actually addressing those emotions, which is not necessarily the healthiest way to deal with things. There was no closure! I think the physical and emotional distance from Fleetwood Mac enabled me to gain a wiser perspective.

Bill Clinton had a hand in getting the five of you back together for his inauguration. I'm assuming you considered it an honour, but you didn't enjoy it, did you?
Not especially. It wasn't super-difficult, but it just seemed so out of context with anything we'd ever done. We were all happy that Clinton got in and had adopted Don't Stop as his campaign theme, so we went along and presented a unified front, even though there'd not been a great deal of contact between us prior to then. I guess it did pique our curiosity about what our future might hold, and I'd say it was unlikely that Mick would have called me later to talk about getting back together for a more substantial reunion.

Photos: Fin Costello; George Rose; Michael Putland / Getty Images

"It pains me that he was unable to let loose": Buckingham writing with Brian Wilson in 1986; meanwhile, (right) the Mac are still his main event

Was *The Dance* tour a happier time, then?
Well, what had happened during my absence was that Fleetwood Mac had kind of crumbled. They'd gotten other people in, and Stevie left at one point, and I think everyone in the band and at the label felt it wasn't working, that it was on a downhill slide. In the context of that, the fact that I'd been working in the studio with Mick on solo stuff got everybody's juices going again. We went for dinner at Christine's house and the whole band was there. At one point they all stood around me, almost like an intervention, and basically said, "Lindsey, you gotta come back!" I was touched they wanted me to do it, and I really enjoyed that tour.

There was a six-year gap between *The Dance* live album and the studio set *Say You Will*, by which time Christine had left. Without her contributing material, there's a temptation to read yours and Stevie's songs as a conversation between the two of you. The alternating songs seem to function as a dialogue in places.
It can certainly be read as such, but that was never the primary intention. Much of my material on the record was stuff I had already demo-ed with Mick and intended for a solo record, and Stevie came in with four new songs plus some older ones – but all four of her new ones seemed to be about me! Some of mine were probably more open to wider interpretation, I'd suggest. The absence of anything by Christine contributes to that theory, I suppose, and maybe it comes off like my songs are sung directly to Stevie, and perhaps subconsciously they are.

In terms of solo albums, you shelved the material that would ultimately appear on *Gift Of Screws*, and instead started from scratch with *Under The Skin*, which – like the new album – largely features you playing every instrument. What do you enjoy about working that way?
It's always been a way for me to discover things. When you're working with a band you have to verbalise your ideas, things get set in stone the more you talk about them and there are fewer opportunities to run with a fresh thought. It's like moviemaking, in a way, whereas working alone with just a console is like painting, it can be very freeing. Maybe the song you're doing doesn't have to be so well defined while you're trying stuff out, and the canvas starts speaking to you, rather than the other way round. There's a more sublime sense of discovery you get from that, when the recording process becomes inseparable from the writing process.

The solo *Seeds We Sow* arrived sandwiched between two more Mac tours but no Mac album. Might your 2017 duets project with Christine have been a band release had Stevie contributed?
Well, I think the record Christine and I did was wonderful, I really love it, and yes, the idea at the start was, "Let's make another Fleetwood Mac album". That would have been the logical thing to do when Christine came back after a few years away from music. But, for whatever reason, I can't really tell you why, Stevie refused to participate, and that led to what we were doing feeling more like a personal project, separate from the "brand", if you will.

It's the closest the two of us have ever worked together, certainly in terms of writing. I was always instrumental in producing Christine's songs and sometimes even co-writing them without credit, whatever was needed at any particular time. I'd like to think the record reignited her passion after being away from the business. Everything she came up with was really rough, and she gave it to me to work on in my home studio before we went into a bigger studio to make the actual album. I did the same and gave her a bunch of my demos, not even demos in some cases, just rough sketches of song ideas. She transformed them into something special, and it was a really interesting exercise; something we'd never done before.

Of course, now *you're* the one who's no longer in Fleetwood Mac, after your firing in 2018. Various stories surfaced in the weeks and months afterwards. Care to set the record straight?
Ironically, the tension began with my new solo album. What I initially wanted to do after coming off the road from the dates I played with Christine to promote the duet record was put out this new album and do some dates in support of it. Fleetwood Mac was planning another tour, but I asked if I could have an extra three months for myself before we started rehearsing, and I actually think most of the band would have been fine with that. But there was one person who was not fine with that.

That person being…?
The first inkling I had that something was up was conveyed to me through my manager at the time, Irving Azoff. It was passed on to me that, and I quote, "Stevie doesn't ever want to share a stage with you again." She never said a thing to me face-to-face, and what I think is most unfortunate is that no one else in the band wanted it to go that far, but they didn't feel they were in a position to stand up for me. I dunno, that's rock'n'roll, I guess, and I've been in the business long enough now to not be surprised by anything that happens, especially with a band that has such a chequered history as ours!

What were your thoughts about the subsequent tour with your place in the lineup taken by Neil Finn and The Heartbreakers' Mike Campbell?
I never saw any of the shows, so I can't really comment on it fairly, but having looked at the setlist I thought some of the material ran a little broad. There was a lot of Peter Green stuff in there, which is fine when you consider his importance to the band's history, but then you've got [Tom Petty's] Free Fallin' and

"STEVIE CAME IN WITH FOUR NEW SONGS – ALL OF THEM SEEMED TO BE ABOUT ME!"

"It was passed onto me that 'Stevie doesn't ever want to share a stage with you again'" (clockwise from top left): Buckingham in marginally happier days with Fleetwood Mac in 2003; fast forward to the "survivor" we meet in 2021; inbetween times, outings with Christine McVie and as a solo artist

[Crowded House's] Don't Dream It's Over, which might be considered a little, y'know, off-the-radar. I don't really have any specific opinions about the performances because I didn't witness any; the only thing I would say in general is that what led to that state of affairs was nothing I'd call particularly important. Compared to what we've gone through in the past and were able to rise above during the 43 years of my life I spent with the band, it was a relatively easy hurdle to negotiate.

I just felt that a lot of what Fleetwood Mac was – and is – has to do with the five of us surviving, rising above the smaller problems to keep our eye on the big picture. I felt that was a good part of our legacy, and I didn't think getting Mike and Neil in the band was the best solution to whatever conflicts there were. I actually think it's damaged the legacy, and that's what really bothers me.

More pressing concerns occupied you when you underwent emergency heart surgery in 2019. Did it come out of the blue, or had you had previous medical difficulties?
My family does have a history in that respect. I had a brother who passed away quite young from a heart attack, and my dad also passed away at 56 of a heart attack, but I hadn't really had any prior problems myself. I'd had an unrelated minor procedure, and afterwards my chest was hurting. So, they took me back to hospital, and the next time I woke up they'd told me I'd just had a triple bypass – hey!

How has the surgery impacted on going on the road with the new album? You talked about damage to your vocal cords, but were you worrying about how permanent it might be?
It was a problem for a while, but I got my voice back and I'm keeping my fingers crossed. So far, the indications are pretty good *[Buckingham completed a 30-date North American tour in late 2021]*. A lot of it is just a case of what you do with what you've got, and if it looks like I'm not gonna reach certain notes night after night we can always lower the key of the song.

You published a Tweet last June to announce the new album, saying its long delay was due to "unforeseen circumstances". In addition to the surgery, do those circumstances include you and Kristen filing for divorce, the news of which broke a few days earlier?
Well, y'know, long before that went public Kristen had decided she wanted to take a break, so she's been living in a rented house for a while, just to get some space. Yes, we did file for divorce, but I would say we're still a work in progress, and I think it's certainly quite possible we're gonna work things out. That happens with a lot of couples, even after papers have been filed. I don't know, I'm trying not to over-think that stuff, because there's only so much I can do to control it. I'm mostly concerned for her, and I just want her to be happy, but I gotta take all that one day at a time.

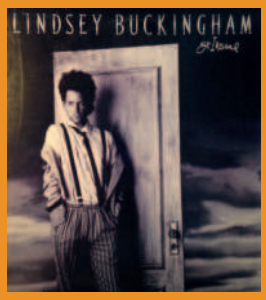
So, in some respects, continuing to promote the record is a welcome distraction?
It's good to stay busy. So much of my career, and my life, has been about moving forward and finding ways to survive. Yeah, I like to think of myself as a survivor.

Lindsey Buckingham plays Glasgow, Liverpool and London in May. The eponymous album is on Reprise.

Photos: Aaron Rapoport / Getty Images; Cliff Watts

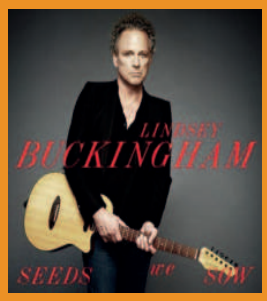
BUCKINGHAM PICKS
MAC MAVERICK'S SOLO HIGHLIGHTS

Law And Order (Asylum 5E561, LP, UK, 1981) **£4**
The left-field experimentation of Fleetwood Mac's *Tusk* continues, in a more organic and under-produced form. Angular post-punk, tempered by flashes of retro mainstream pop.



Go Insane (Elektra 606631, LP, UK, 1984) **£8**
A one-man show, with the assistance of Linn drum and Fairlight programmes, giving many of the songs a cold detachment in keeping with the ennui of their lyrics.

Out Of The Cradle (Mercury 5126582, CD, UK, 1992) **£4**
A title lifted from a reflective Walt Whitman poem, and songs that pointedly address his recent estrangement from Mac and more historical feelings about Stevie Nicks.



Seeds We Sow (Back On Black RCV078, 2LP reissue, clear red vinyl, Europe, 2013) **£80**
Alluring lo-fi acoustic pop with multi-layered harmonies and deft baroque undertones, this is arguably Buckingham's most intimate-sounding album.

Lindsey Buckingham (Reprise R1643345, LP, UK, 2021) **£18**
Waiting in the wings since 2018, a deliciously rich cocktail of hook-filled melodies and to-die-for harmonies, given extra texture by the occasional ambient chaser.

Lady's best friend: Billie and her dog Mister backstage at the Downbeat Club, New York City, 1947. Photo by William Gottlieb

God Bless

Lady Day: Body & Soul is a new book about **Billie Holiday** that repositions her as a powerful musician – more than just a tragic figure. First, contributing editor Chrishaunda Lee-Perez explains the rationale for the book, followed by a pictorial history, with captions courtesy of fans and friends, from Adele to Lena Horne.

This isn't a biography of Billie Holiday – there have been too many of those. Rather it's a celebration of her musicianship, style, and attitude as described by people who've felt her influence. It has a foreword by Whoopi Goldberg and contributions that range from her contemporaries (Hazel Scott, Carmen McRae, Bobby Tucker) through critics and historians (Benny Green, Nat Hentoff, Ralph Gleason) to artists of today, such as Nile Rodgers whose New Yorker beatnik parents knew Billie's scene, and Rebecca Ferguson who recorded an album of her songs in 2015. Many other singers pay tribute to Lady Day in the book, including Adele, Beth Orton, Mary Coughlan, Madeleine Peyroux, Abdul 'Duke' Fakir and Corinne Bailey Rae. There are contributions, too, from the great black academic and activist Angela Y Davis, Netflix executive Bozoma Saint John, DJ and founder of Black Girls Rock!, Beverly Bond, music business PR and Beyoncé's publicist Yvette Noel Schure and Billie's goddaughter Lorraine Feather – whose British father worked with Billie as music director and promoter. The words accompany a range of classic, rare, and revealing photographs of the singer taken throughout her all too short professional life.

Late 1930s publicity photo signed by Billie to "friends and god child… stay happy."

"Billie sang in our living room at a couple of cocktail parties – one at a party where Bobby Short and Helen Merrill sang, too, and Dizzy Gillespie played. I was in my room, asleep…"

Lorraine Feather, singer, and Billie's goddaughter.

Billie performs at New York's Downbeat Club, February 1947.

"She was at her most beautiful at that particular time… I was fortunate enough to have spent some time with her during that period and I caught this close-up of her in a way that you could really see the anguish that must have been coming out of her throat."

William Gottlieb, photographer.

Billie entering the stage at Carnegie Hall as special guest at a Louis Armstrong concert, February 1948. Bobby Tucker at the piano, photo by William Gottlieb.

"Billie had the greatest conception of a beat I ever heard. She could sing the fastest tune in the world or else something like a dirge, but you could take a metronome and she'd be right there."

Bobby Tucker, Billie's pianist, 1946-1949.

Photo by Carl Van Vechten taken at his Harlem apartment, March 1949.

"Her animals were really her only trusted friends."

Lena Horne, singer, actor, civil rights activist.

Photograph by Carl Van Vechten, 1949.

"Her voice and delivery to me always reflected her hurt inside."

Abdul 'Duke' Fakir, singer, co-founder of the Four Tops.

Photo by Carl Van Vechten at his studio, March 1949.

I discovered Lady Day in my freshman year of college. I was 18, far away from home, and in the full flush of new love. Today I sit here and look deeply at the glorious Billie Holiday in this picture, and I believe that she understood that feeling I had at 18."

Bozoma Saint John, business executive, entrepreneur.

On *Stars Of Jazz*, August 1956 with host Bobby Troup. Photograph by Ralph Morehead

"I was over at my friend Alicia's house, and I remember her mum playing a Billie Holiday record, God Bless The Child. It was unlike anything I had ever heard. I loved the passion in it, and it was all about the voice. I believed her, and there are not many artists I believe."

Adele, singer.

Photo by Moneta Sleet Jr from *Ebony* magazine, Sept 1956.

"Strange Fruit deals with man's inhumanity to man… it would have been lamentable had a woman of her talent not grappled at least once in her life with so universal a theme."

Benny Green, British jazz musician, critic, author.

Photograph of Billie with 'co-author' of her autobiography *Lady Sings The Blues*, William Dufty, staged by G. Marshall Wilson for *Ebony*, 1956.

"Listen to her sing Laughing At Life and you'll know that there were many dimensions to her, not merely the one of sad-faced junkie as so many people picture her."

Hazel Scott, pianist, singer, actor.

Billie with author William Faulkner, 1956. Photo by Moneta Sleet Jr.

"Black people did not embrace the spoken English language without fiercely challenging the cultural oppression it implied… Billie Holiday did the same with the words and concepts of the songs imposed upon her… making that battle the lyrical and dramatic core of her performances."

Angela Y. Davis, academic, author, educator.

Lady Day: Body & Soul*, ed. Nichelle Gainer, published by Rocket 88 Books, April 2022. Only available at billieholidaybook.com.*

Set the controls for the art of the stun: Holzman in his home studio in the 60s

Jac of all trades

Elektra was the most colourful label of the psychedelic 60s, home to folk icons, politicised noiseniks and progressive geniuses. Here, its prime mover – label founder, executive producer and "chief technologist" – **Jac Holzman**, having just celebrated his 90th birthday, reveals what he regards as 10 of its most important releases. Marquee Moonie: **Nick Dalton**

One of the defining record company bosses of the 60s, signing everyone from Judy Collins to The Stooges, The Doors to Carly Simon to his groundbreaking Elektra label, Jac Holzman had a knack for finding talent, whether it be a tousle-haired folk singer from the New York scene or a bunch of long-haired on-the-edge rockers.

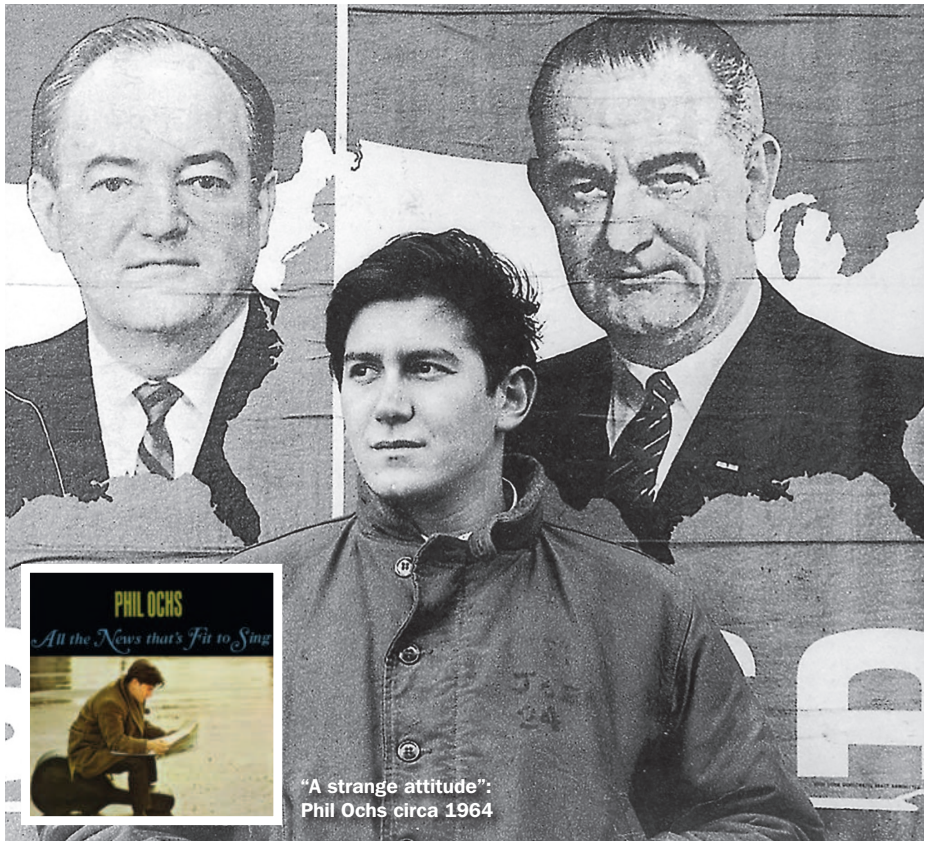
He believed in Love – the arty LA combo not the abstract concept – and even produced their self-titled debut album, which spawned the label's first hit single, My Little Red Book. He opened his heart to The Doors, and they repaid him with the label's first chart-topping single in Light My Fire.

The label itself in 2021 celebrated the 70th anniversary of its first album – *New Songs*, a set of arty Germanic material by Georgina Bannister and John Gruen – and passed through traditional folk, jazz and gospel on its way to Carly Simon's multi-million selling single You're So Vain and then The Cars and Television.

It's anniversaries all the way: apart from *New Songs*, November 2021 was 60 years since Judy Collins' debut, *A Man Of Constant Sorrow*, while 2022 marks 50 years since You're So Vain.

Holzman left in the 70s but even now he is pursuing new projects for Warners and the reborn Elektra label. But these are the albums that he has the most affection for, records that helped shape music…

Breaking on through: Love in 1966



"A strange attitude": Phil Ochs circa 1964

Phil Ochs

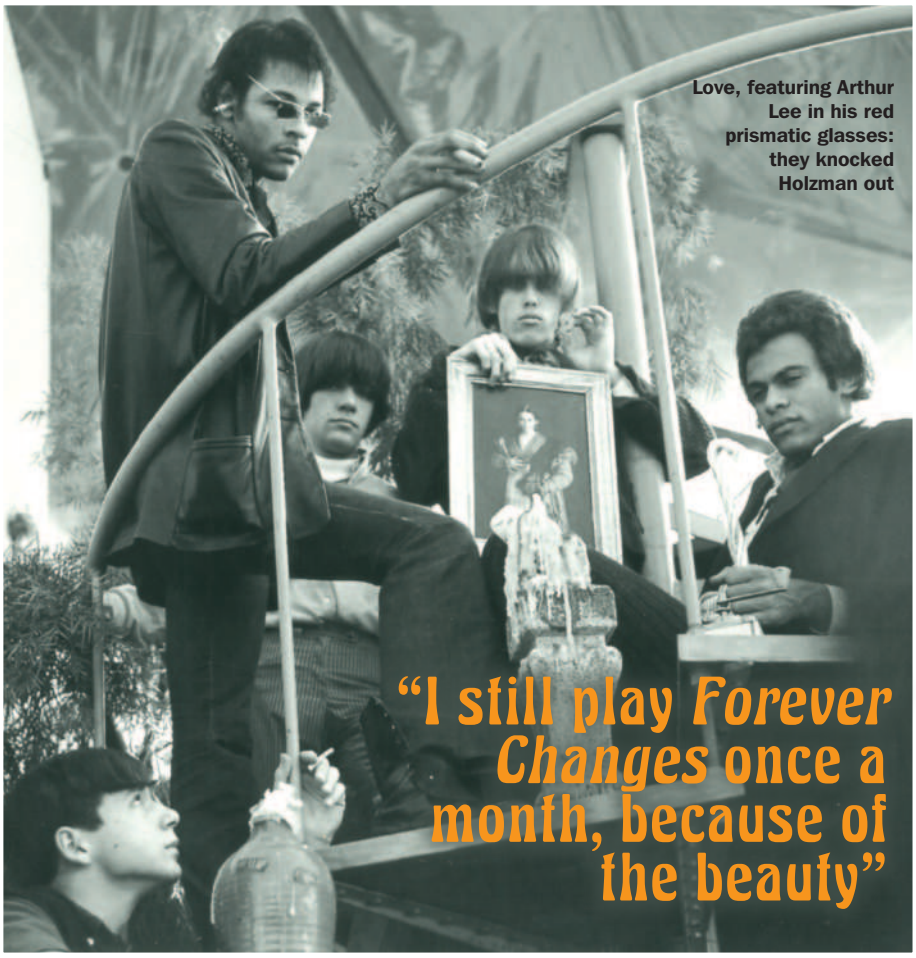
All The News That's Fit To Sing (EKS 7269, 1964) **£4**

Debut album from 'new Dylan'

Jac Holzman: By 1962-63 a whole bunch of people were writing songs that were political. Phil had a strange attitude but wrote some very fine songs. I thought it would be good to record him, not because he would be our Bob Dylan but because he was an *extension* of Dylan. Dylan was an inspiration to him.

He had success, he was in some demand, had very good nightclub appearances, and yet the Dylan thing rubbed him the wrong way. Dylan would try songs out on him and that he didn't shoot himself surprised me because Dylan – I don't know whether it was cruelty on his part or absolute curiosity, but I think it was competitiveness – knew he could submerge anybody.

We got along reasonably well, and we did three albums together, but Phil wanted to go more pop and I thought that was not for him, he didn't have the voice for it. He had a very deliberate voice which was appropriate for the songs he was writing and then he went to California and did a pop record for A&M and his career died – and he took his own life.



Love, featuring Arthur Lee in his red prismatic glasses: they knocked Holzman out

"I still play *Forever Changes* once a month, because of the beauty"

Love

Love (EKS 74001, 1966) **£25**

The first big album produced by Holzman

We did it in a week! And it was successful for a band who would never travel out of Los Angeles. I'd realised that New York had a problem – a lack of artists who were really good. A lot of people just wanted to get on record, all kindsa crap we dealt with. I thought the West Coast was going to happen. The major labels were nosing around San Francisco. I thought, let them do that and I'll set up an office in LA. So, I'm looking for artists and there's a group called Love playing in a club. I went with a friend, Herb Cohen, a manager, and my wife Nina. Then this group barged to the stage. There was Arthur Lee with red prismatic glasses, he couldn't really see out of them. They knocked me out. But by the third album they were being very lazy and our engineer, Bruce Botnick, said, "I think I can help, let me produce it." I said, "We need whatever help we can get" and what came out of it was *Forever Changes*, which became a world smash. We did well in the UK because of John Peel, he was an Elektra fan and if we produced a good record, he would play the life out of it. It lives to this day, and I play it at least once a month because of the beauty.

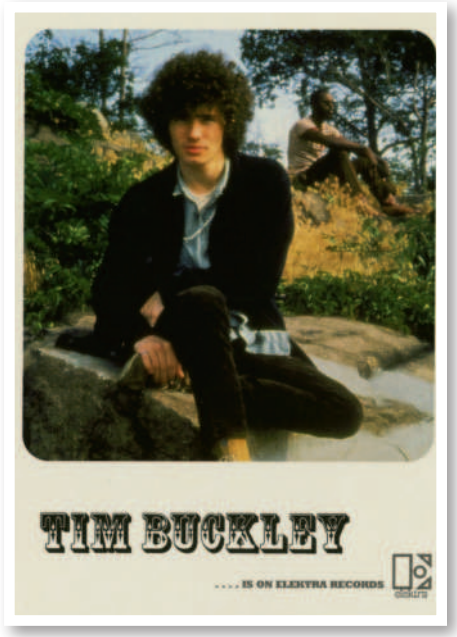
The Doors

The Doors (EKS 74007, 1967) **£350**

The album that gave Elektra their first No 1 with Light My Fire

I'd bought Jim [Morrison] a special microphone like the one Frank Sinatra used and the day before recording started, I presented it to him. He said, "This is the same as Sinatra's!" and I said, "Yes, and it's yours now." We weren't typical record people. Yes, we wanted the money so we could keep on making records but getting the record right was what we were striving for. That gift made a real difference to the making of the album although there was still a lot of nonsense, Jim throwing stuff around the studio. He was trouble and there was about $4,000 worth of damage. I begged the owner not to call the cops; I would give him $5,000 because I knew this band was going somewhere. He said, "I hope you know what you're getting into" and I said, "I hope I do, too, but I'm not going to find out until we do it!" Then I was in New York, a Friday, and the guy who did radio rep said, "Next week Light My Fire is No 1." I started crying. It was a moment I never expected. It said to me, "You can take anything and make it even better." I went out and bought myself a $200 watch – and I still wear it! I'm still in touch with the remaining Doors, John Densmore in particular.

The Doors: "Jim was trouble"



Tim Buckley

Goodbye And Hello (EKS 7318, 1967) **£8**

Singer-songwriter with a huge musical vision

Herb Cohen, the manager who had introduced me to Love, sent me a demo of some songs by someone I didn't know, and I was knocked out by the quality of the writing and the gorgeousness of the voice. It was so special, and I listened to it over and over. I believed in Tim from the very beginning, so we signed him and quickly had success with his first album [*Tim Buckley*, 1966].

He was like a writer from another time, another planet – he came from somewhere else. He stopped you from doing what it was you were doing and demanded that you listen to him. *Goodbye And Hello* was his second album and exceeded anything I

could have hoped for, and he was only 20. He knew exactly what he was doing, and he did it not by yelling but by just being so good you were just absorbed. His death from a drug overdose [in 1975] was tragic but he did leave something behind that people appreciate to this day. The double-album release of his first two albums is phenomenal – I still play them.

Judy Collins
Wildflowers (EKS 74012, 1967) ***£40***
Both Sides Now turns folk singer into a major star

I produced Judy's first album [*A Maid Of Constant Sorrow*, 1961]; it was a nice album if a little Joan Baez-y. But I saw Judy's curiosity and that told me a lot. I knew she had it by the second album [*Golden Apples Of The Sun*, 1962] and I was willing to be patient, and when we got to the sixth album, *Wildflowers*, she was writing her own songs - if you believe in an artist you believe in them all the way. Finally, she took off and had hits, and was wonderfully imaginative.

We would scrap every once in a while. There was one album, *In My Life* [1966], that wasn't there, and I said it's not complete and she started to cry. She pounded the table and I said, "Go and find two more songs" and she bitched and moaned but two weeks later the phone rang. She said, "I've found this wonderful composer and he speaks French" and that was Leonard Cohen and one song was Suzanne. I signed her after she came to New York to play the clubs. Four or five days later a great A&R man who had picked up on Dylan offered her a deal and she said, "I've already agreed to go with Jac Holzman" and he very nicely said, "Well, you're in good hands." Judy and I still talk to each other.

The Incredible String Band
The Hangman's Beautiful Daughter (UK, EUKS 258, 1968) ***£80***
Elektra's first British signing, resulting in a No 5 UK album

Joe Boyd had been hired by me in New York and wanted to go to England and I said, "Well, go, and if you like it, we'll open an English office." He sent me an audition tape from the band, and I thought they were wonderful. We did three or four records – what we got was what Joe produced but I had no real intimate experiences with them.

I thought they would do very well in Britain, which would be the introduction of Elektra there and we'd see what we could do in the US. This wasn't an expensive record to make but I would lie in bed, put headphones on and just let them carry me away. They came to America, and I think they made more of an impression than I expected due to the fact that they were English, and English was happening in America. FM radio was happening in America and that was fresh. It was very important because the big FM stations were stations for companies that were basically AM radio – we had them play a lot of Doors material and then their AM associates would pick up on songs like Light My Fire, then we had hits.

TOO MUCH CONTRADICTION

10 more diverse Elektra albums

John Gruen, Georgiana Bannister *New Songs* (1951) Very first Elektra album, Germanic poetry set to music.

Alan Arkin *Folk Songs (And 2½ That Aren't) – Once Over Lightly* (1955) A curiosity by the soon-to-be comedy movie star, produced by Jac.

Holy Modal Rounders *The Moray Eels Eat The Holy Modal Rounders* (1968) Strange folk, featuring playwright/actor Sam Shephard.

Earth Opera *The Great American Eagle Tragedy* (1969) Psychedelic country-rock led by ground-breaking singer-songwriter Peter Rowan.

Plainsong *In Search Of Amelia Earhart* (1972) Classy Brit folk-rock by Fairport Convention founder Iain Matthews and guitarist Andy Roberts.

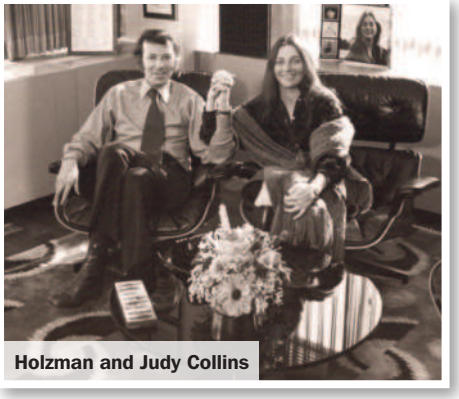
Television *Marquee Moon* (1977) Elegant twin-guitar New York rock at the vanguard of new wave.

The Cars *The Cars* (1978) Debut by world-beating new wave US pop-rockers featuring hits such as My Best Friend's Girl.

Shoes *Present Tense* (1979) Beguiling electro-tinged guitar-led power pop from Illinois band, recorded at Richard Branson's Manor studio.

Metallica *Master Of Puppets* (1984) Mega success for thrash metallers' third album after signing with Elektra.

Luna *Lunapark* (1992) Critically acclaimed debut from dreamy guitar band fronted by former Galaxie 500 leader Dean Wareham.



Holzman and Judy Collins

The Incredible String Band: "They made more of an impression in the States than I expected"

Photo: (Doors) Joel Brodsky

The Stooges

The Stooges (EKS 74051, 1969) **£600**

And now for something completely different

A weird story. Our publicist, Danny Fields, had gone to Detroit because he heard there was a band called The MC5. I was in England. He called. He said they were wonderful, and I had to see them, and I did. I thought they had *it*, a different position in rock'n'roll, very politically oriented. We signed a contract, $5,000, which they desperately needed, and they said there's this other band that you have to record, too.

They set up an opportunity to see them, The Stooges, but the songs weren't there, and the band wasn't there. I said, "Keep writing and I'll give you a contract." They came to New York and were loaded and still didn't have it. I said, "Go and get straightened out." Two months later they said, "We're ready!" I said, "Where are the songs?" and they said, "We're going to write them tonight." And they did, and we made the record. I liked them because they were happy, they were good guys – and so daring. At a concert Iggy would jump into the crowd and they'd move aside, and he'd land on his face. You had to admire than kind of courage, assuming he lived!

Bread

Bread (EKS 74044, 1969) **£30**

From Raw Power to raw flour: David Gates' MOR behemoths demonstrate the label's eclecticism

You could not imagine a more different band from The Stooges than Bread, which is why we did it!

I knew a bit about some of them from listening to audition tapes. We had a studio by that time, and it wasn't occupied during the day because rock bands came in about seven in the evening, got loaded and started recording at 10. But these guys came in at nine with their briefcases, performed until noon, took their sandwiches out of their bags then worked the rest of the day.

We gave them the studio free, and they did a very elaborate first album – most of which I don't remember! David Gates was critical for the band's success, wrote most of the songs and he and I had a talk. We had put the album out and I said the songs were great, but I thought that they needed to be simpler and more direct. He said, "I agree." We talked about what the second album would be like – we did it and it turned out wonderfully and we had hit singles one after the other.

Carly Simon

No Secrets (EKS 75049, 1972) **£30**

Featuring You're So Vain, her key to the big time

I had a lot to say on Carly's first three albums. *No Secrets* was the last she made with me, and it was the only one that actually reached No 1 on all the charts. A very, very successful record – and You're So Vain was such a great song. It was funny, she'd come up with songs she didn't think were wonderful and I'd say they were great, and she'd work on them a bit and, indeed, they were great. It was a very easy relationship.

Carly had a very quiet spot. She could come up with more excuses about why she didn't want to do something, and then you'd come up with something better and she'd smile and do it. It was wonderful to see her grow. And we grew with each album. The first three are the best that she did for Elektra. Not because it was me but because I was willing. When it came to *No Secrets,* I wanted it a little poppier and I decided that Richard Perry was the correct producer. Carly has always talked very fondly of me, and I've just talked to her – I stay in touch with my artists.

Harry Chapin

Heads & Tales (EKS 75023, 1972) **£5**

Another huge star with hit albums and singles

Harry said he'd signed with Clive Davis at Columbia. I thought about it and said, "I'm getting on a plane and coming over." We offered him a lot, but not as much, gave him much more freedom. It worked! It was amazing: when everyone else went out to lunch Harry would be in the corner writing another song. We had an instant hit with Taxi and the album sold a million.

Harry had everything in his sights, and he knew exactly what to do. He would call programming directors, remembered what baseball teams they rooted for – he was a phenomenal self-promoter. He and I would spend a lot of time talking about records, why I thought they were successful and how we would design a campaign for him and his band – I thought adding a cello was a brilliant idea.

I worked on this and half the second album [*Sniper And Other Love Songs*, 1972]. Then I let them all go on their own because I knew what they were doing by that time. We became very close friends, and I was driving when I heard he had died in a road accident. I nearly crashed *my* car. The thing I only realised later was that we provided him with a platform for which he would be remembered.

The Doors'* LA Woman *50th Anniversary Deluxe Edition is on Rhino

"I ALWAYS TAKE THE HEART INTO THE EQUATION"

The Holzman philosophy

"Even now, I have such fond memories, such pride in what Elektra was," Jac Holzman says. "As you gain in years you become more conscious of what you were doing right – or *not* right. That feeds in to how you handle artists – in fact, we didn't *handle* artists, we represented them. And the record had to be as good as we could possibly make it.

"I'll release any song that moves me. People thought our success was some kind of a miracle, but it's about feeling. We never lost a band, and we were never sued. The fact we paid artists' royalties, that we invited artists to the parties for the other bands, that helped. It was great fun and all you had to do was tell yourself the truth all the time, even if that may sound glib – and I still stay in touch with my artists.

"For the records, when I hear magic, I know the sequencing is right. Everyone knew that after they did a record, they could have a shot at how they liked to programme it but if I thought it wasn't right, I had the final call and I reprogrammed it the way I thought it should be. You don't do that 9-5, you do it day-to-day, 24 hours a day. You're always fine-tuning so you can take everything to another level.

"No one else thought about having a billboard on Sunset Strip – we were the first people to do that, with The Doors, and it was so successful soon everybody was doing that [see Tim Buckley billboard, inset above].

"Everybody knew Elektra was very careful about what we recorded or released: we didn't do more than 20 albums a year. Our artwork beat anybody else's artwork – we were the first company to print both sides of an album cover in colour [see back cover, inset, of *Love* LP]. At one point I had a little record store in Greenwich Village, and I would make mental notes on how people pulled the record from the bin and turned it over. I thought, what if I had art on both sides?

"I was instrumental in getting what we now have as the Warner Music Group happening. I spent seven years living in Hawaii and had a wonderful time, then I rang and said, 'I'm coming back.' I'm looking at catalogue with a very good bunch of people and putting together a few packages here and there. It's great fun. I'm working on compilations for Rhino, how we put together a strikingly great album that will satisfy the ears and, most importantly, the heart. I don't mind shedding tears because it indicates that I haven't lost my ability to be innocent when I hear a song..."

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NO FEAR

During years of critical disregard, **Marillion** courageously pressed on without creative compromise. Back with one of their strongest albums to date, Steve Rothery and Pete Trewavas share the secrets of survival with **Kevin Harley**

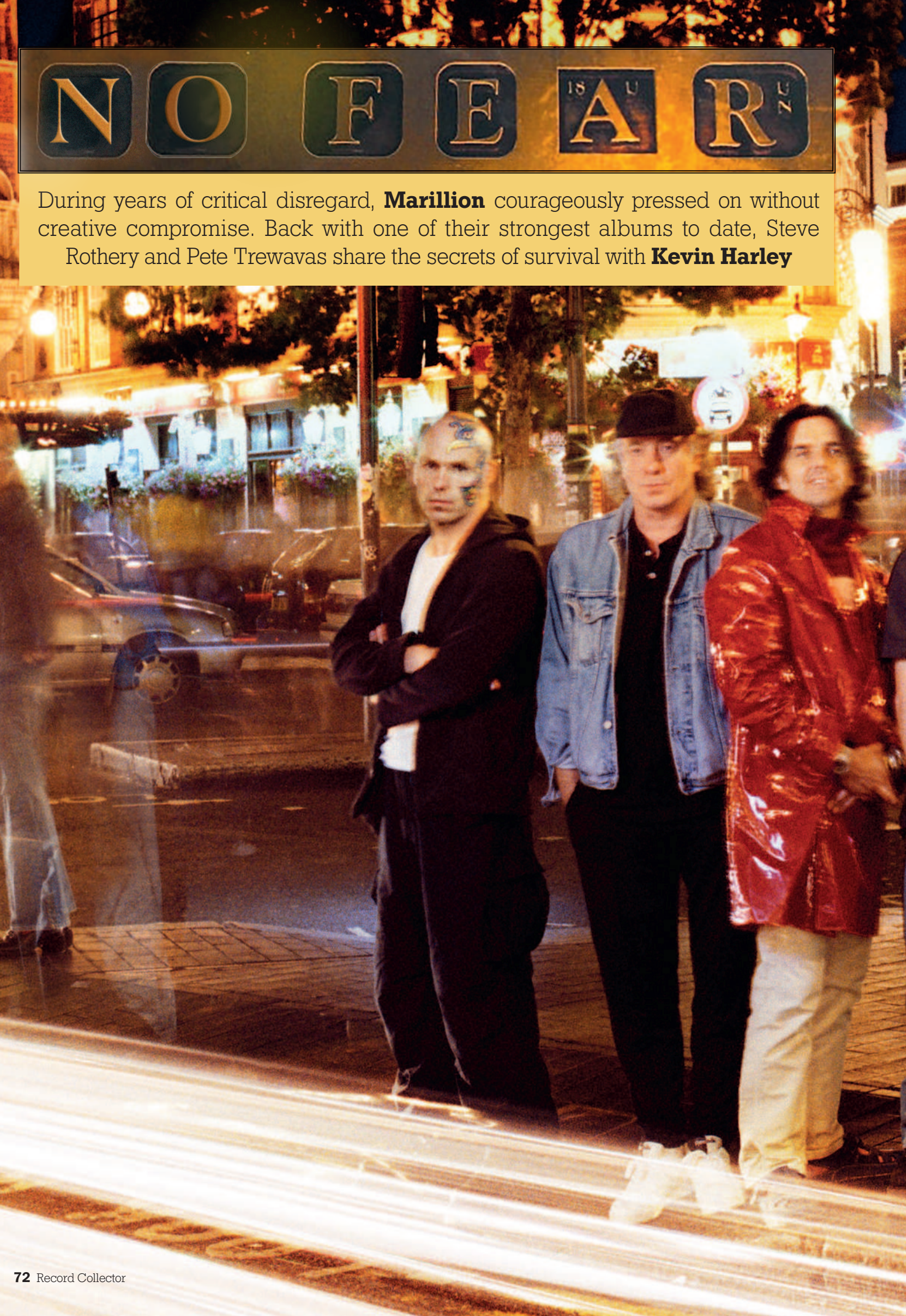


Photo: Niels Van Iperen

In November 2021, Marillion began a tour unlike any other they had ever done. Requiring innovative solutions to potentially insurmountable problems, the *Light At The End Of The Tunnel* jaunt was a high-wire risk from the word go. Running from Hull to Hammersmith, the 10-date stretch almost stalled before it even started, when a positive Covid-19 test in the band threatened to throw a spanner in the works.

Speaking to *Record Collector* via Zoom, founder member and guitarist Steve Rothery looks back on the tour with mixed feelings: a combination of still-anxious recollection and retrospective relief. "Of course, [keyboardist] Mark Kelly managed to catch Covid 10 days before we started touring," he says, half-smiling, half-sighing. "You can imagine he was popular! There was a question mark over whether someone else in the band might have it, because we were stood next to him when we filmed a video message two days before. Fortunately, no one else got Covid in the band and Mark recovered just in time for the first show. But it shows how close things were."

A full week of rehearsals were lost as a result of Kelly's positive test, leaving the band with two days to rehearse before the first date. Once Marillion were on the road, the quintet bubbled on the tour bus, no wives or partners allowed. Both Rothery's guitar tech and the band's lighting designer had contracted Covid on a tour with Level 42, creating further upheaval. Once the shows began, Rothery recalls a certain tension lingering in the audience, stepping out tentatively into a new world of pandemic-era gigging.

"The beginning of the tour was quite a fraught time," says Rothery, with a jovial air of nervous understatement, "but as we relaxed and the audiences did, it got better with each night. By the time we got to the end, the two Hammersmith shows were great, and we live-streamed the second one, which was pretty brave of us under the circumstances!"

In order to pull off this success, Marillion had to do something unlike anything they'd ever done, something brave even compared to their previous adventures in crowdfunding. When they began to tot up the costs for the tour in advance, band-members asked if they could afford the risk to undertake the dates if the tour was not at full capacity or run the risk of cancelled shows if bandmates contracted Covid. "The answer was, no, we couldn't," says bassist Pete Trewavas, "because we're not a cheap outfit. We can't just turn up onstage and plug in the guitar and go, hey, let's do the show right here like Cliff did in that lovely film [*The Young Ones*] all those years ago."

So, band manager Lucy Jordache had a plan. Why not ask fans if they would contribute towards insurance funds for the tour? No wonder the audiences were a little anxious: after all, they practically underwrote the tour for the band as part of an innovative campaign dubbed "Lightsavers". If the tour went ahead, contributors would get their

money back. If not, other incentives were offered, says Trewavas. "We tried to make it a fund where people who added to it would get rewarded, whether they got the money back or not. And it was going to be things that you can't get anywhere else, exclusive to this fund. There were various tiers. If you pledged so much money, you would get a T-shirt, a download of a gig, or a signed letter of thanks by the band. And it was a huge success."

Now, the amiable bassist looks back in wonder at what the combined force of band and fanbase managed to achieve, and what that says about where Marillion are in their singular journey right now. "We are blessed. We are so lucky to have the amazing fans that we do. Not many bands are in our position. In fact, I don't think anyone's in the position we are in, where our fans have absolute faith in us."

"OUR FANS HAVE TOTAL FAITH IN US"

And the benefits of this stretch further than adulation. "It allows us to be free with our music and our time because creating good music costs time and time costs money," reasons Trewavas. "Gone are the days where a band could go away somewhere to find themselves and come back three years later with an amazing album. Unless, of course, you're us. We have the holy grail."

It's into this climate of love, reverence, and difficult times that Marillion now return with a new album, one of their best. Their first studio album since 2016's *F*** Everyone And Run* (aka *FEAR*), *An Hour Before It's Dark* is an urgent set of prog-rock songs and suites for today, unafraid to tackle big themes. Charged with passion and compassion, the record features lyrics about the pandemic and climate change, Leonard Cohen and loss. Songs that breach the 15-minute mark come accompanied by the sleek drama of Murder Machines and the Talk Talk-ish beauty of The Crow And The Nightingale. The album finds the band on rare form after 40-plus years together, surviving and – especially latterly – thriving against considerable odds.

For a full, blood-and-guts precis of that history, Kelly's recent memoir, *Marillion, Misadventures And Marathons: The Life And Times Of Mad Jack*, contains all you might need to know and more. Blazing fallouts in the studio, vertiginous near-death experiences, colossal amounts of alcohol, close encounters with Queen, jogging catastrophes – it's all there. A briefer summary paints a picture of a band who forged success routes of their own making despite being at odds with trends at every step. Arena status beckoned in the 80s, even though the band could barely swing a pseudo-silk kimono at the time without hitting an unfavourable critical comparison to Genesis. Prog was not on nodding terms with fashion, but Marillion fans cared not one jot, even filling the capacious Milton Keynes Bowl for a self-styled Garden Party in 1986.

Another rare feat followed when, in 1989, they replaced acrimoniously departed frontman and face-painted firebrand Fish with silky, soulful singer Steve Hogarth, aka H. After initial successes, more problems followed in the mid-90s: critically ignored when they were not critically embattled, Marillion were dropped from record label EMI. After stints on indie labels, the internet became Marillion's saviour when they pioneered the principles of crowdfunding, asking their fanbase to pay for their albums before they were made. Which didn't even seem to bother fans when the first crowdfunded Marillion album, *Anoraknophobia* (2001), turned out to be their least Marillion-esque to date.

Critics continued to ignore or mock the band, only breaking with form to suggest that Marillion had turned to crowdfunding because only a fan could love them. Well-worn clichés about the band continued, to such an extent that Hogarth challenged reviewers of *Anoraknophobia* not to mention Fish, progressive rock, Genesis, or concept albums. "Because if you do," he warned, "we'll know that you haven't listened to it."

But all that was to gradually change, particularly as Marillion entered the 2010s. *FEAR* was critically acclaimed and successful, hitting the No 4 position in the album charts – their first Top 5 album since *Clutching At Straws* in 1987. Not bad for an unapologetically politicised prog LP, composed largely of long-form suites about British identity and Brexit. In 2017, the band filled the Royal Albert Hall for a show and forced doubters to take notice. Two years on, they hoovered up any remaining doubters with a two-night visit.

As Rothery says, "We've been on this strange trajectory since *Sounds That Can't Be Made* in 2012. Things have started to pick up for us. I think with the rise of social media, things like radio coverage became less important and revealed that there is a fanbase for music that falls outside the genres covered in a lot of traditional media. It has been a great leveller in that respect, and that's partly responsible for things improving for us – as well as us making good records."

An Hour Before It's Dark sticks to that guiding principle of making good records. High standards were rigorously adhered to from the start of recording, says Rothery. "The only criteria we had with this album was that it's pointless making an album if it isn't as good as *FEAR*. That was the yardstick: are these songs good enough to be on *FEAR*? If we thought yes, then we were doing the right thing. It's quite different in terms of mood or energy to *FEAR* but that was a standard we set."

"Any of the music that we choose for an album has to excite us," Trewavas elaborates. "And we're very tough to excite. We're very tough on ourselves and very critical of anything. There had to be a reason for it to exist."

One reason for the album to exist is Marillion's willingness to engage with their times, no matter how out-of-time they might appear

The Garden Party's over – Marillion introduce their new singer in 1989 (l-r): Mark Kelly, Pete Trewavas, Steve Rothery, Steve Hogarth, Ian Mosley

Vacation station: in 1991 circa *Holidays In Eden*

Enduring images: promoting *Afraid Of Sunlight* in 1995 and (right) 2001's *Anoraknophobia*

to their naysayers. Marillion have never fought shy of tackling hot topics in their lyrics. In between his more florid reflections on romance and revenge porn, Fish tackled the Troubles in Forgotten Sons. On Hogarth's first album with Marillion, *Seasons End*, contributing lyricist John Helmer wrote about climate change for the title-track. Gaza is one of Hogarth's most political lyrics, while *FEAR* lunged at themes of political and economic corruption.

Hogarth didn't initially want to write about the pandemic on *An Hour Before It's Dark*, reflects Trewavas. "He thought it will have been done to death. This was in 2020. But as it all went on and new strains happened, Covid became such a big part of everyone's lives that it would have been weird not to mention it. If you want to be making social comments, which we do from time to time, it would be odd not to allude to it."

The result furnishes one of Marillion's loveliest songs yet in 15-minute closer Care, a pulsing and highly personal meditation on mortality and illness that also pays affecting tribute to NHS workers. "It's so difficult when you make something that reflects the pandemic," says Rothery, "because you don't want people to think you're cashing in. But it's a reflection of the reality. And I think with H's lyrics, he's done things in such a beautiful and sensitive way, as a tribute to a lot of the people who lost loved ones or who worked so tirelessly – and still are working – to keep so many of us as alive as possible."

Meanwhile, Marillion worked assiduously with long-term producer Michael Hunter to assemble the music for the album. A torturous process involving jams, a private Soundcloud account and lists of each bandmember's preferred components unfolded, which could hardly have been more sadistically designed to put the maximum amount of pressure on Hunter. "Sometimes the reason bands have a producer is to stop you arguing," says Rothery, laughing. "You can see Mike despairing sometimes because he has a picture in his head of how he thinks something is going to sound and maybe somebody in the band can't see that. It's like herding cats, trying to get five very different people, all a bit eccentric and stuck in their ways, to agree to something. And then you try it, and it comes together, and you get to the endpoint where you're mixing it and someone will say, 'It sounds great, doesn't it?' And you say in response, 'This is that idea you thought sucked six months ago!'"

"WE'RE VERY TOUGH ON OURSELVES"

To complement that internal drive to perfection, the band reached out to external contributors. Harps and string quartet In Praise Of Folly add colour and emotional sweep to the album. Assembled by the singer Kat Marsh from voices around the UK, Choir Noir also pitch in, intensifying the album's widescreen drama.

The result is an album that testifies to Marillion's willingness to keep exploring. As Trewavas says, "We don't consciously look for new ideas, but we do like to experiment. There were two albums where we decided we didn't want to sound like Marillion. One was *Anoraknophobia* and the other was *Radiation* [1998]. We decided we wanted to be a bit radical with the sounds.

"What was interesting was that those albums weren't fan favourites at the time," he muses, "but the people who had stayed with us stayed with them. Having done that, we could see where that approach could benefit and where playing to our strengths can benefit, too. Those albums allowed us to see how we could be more open without necessarily having to tear down the house."

As for whether *An Hour Before It's Dark* rockets Marillion to the head table at the vaulted house of prog, long after the years of wearying Genesis comparisons, Rothery can't say. But he is happy

IN FOR THE LONG SPRAWL

FIVE EPIC CUTS FROM THE 'H' YEARS

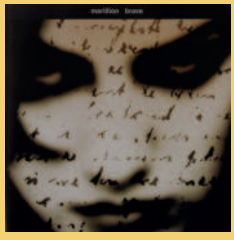
Goodbye To All That from ***Brave***
(EMI 7243 8 28032 1 8, 2LP, UK, 1994) **£175**
Marillion fans alienated by 1991's pop-leaning *Holidays In Eden* could hardly have felt slighted by the band's third Hogarth set. A concept album about a girl found wandering alone on the Severn Bridge, Brave's centrepiece is this densely atmospheric five-parter, clearly not designed to soothe EMI's panic about the band's commercial prospects.

This Strange Engine
from ***This Strange Engine***
(Raw Power, CD, UK, 1997) **£2**
The title track of Marillion's first post-EMI outing is the album's heart. Moving through multiple parts, This Strange Engine pays tribute to the father who imparted a spirit of wanderlust in H. Moving from a Roxy-esque sax to a searing guitar crescendo, …Engine mirrors that wanderlust in sound.

Neverland from ***Marbles***
(Madfish SMALP972, 2LP, UK, 2004) **£40**
After the atypical *Anoraknophobia*, Marillion struck a balance between formative prog instincts and smoother, more modern rock stylings *on Marbles*. You're Gone and Don't Hurt Yourself charted, surprisingly, but it was H's 12-minute Peter Pan fantasy of escape that became a soaring live favourite, taking flight on Rothery's uplifting guitar lines.

Gaza from ***Sounds That Can't Be Made***
(earMUSIC 0209119ERE, 2LP, UK, 2012) **£25**
"We were back on form, and it felt thrilling," writes Kelly of *Sounds…* in his memoir. The 17-minute opening track issues a statement of confident intent. Hogarth meditates on the conflict in the Middle East as the musical backdrop moves from tense, broiling dissonance to a saddened state of reflection.

The New Kings from
F Everyone And Run (FEAR)***
(earMUSIC 0211265EMU, 2LP, Europe, 2016) **£18**
Marillion close the album that secured their critical resurgence with a stinging critique of big money wedded to a lament for the little man. "It's all shattered now," sings H in the climax. After all this time, Marillion were not about to go quietly into that good night.



to expound on the virtues and broad-church possibilities of prog, and on Marillion's position within them. He will be doing more of that after we speak, as he flies to Alicante to lead a masterclass and a lecture at a music school conference on progressive rock. Rothery's upcoming extra-Marillion activities also include collaborations with prog trailblazers such as Steve Hackett and Tangerine Dream, evidence that Marillion are now very much prime prog players, not mere latecomers.

To some extent, Rothery sees in their ongoing adventurousness a close kinship with his beloved prog precedents. "To me, prog just means not having to conform to certain standard song structures and not to have commercial considerations at the front of your mind," he says. "It's not about locking yourself in your bedroom with your Genesis and Yes albums, then wanting to recreate them. The closest we've ever come to that is the 7/8 section of Grendel, which our drummer at the time, Mick Pointer, turned into something that sounded a bit like part of Supper's Ready. That was the only moment where I can say, 'Oh, that sounds a bit like that.'"

"WE'RE THE BAND THAT WOULD NEVER GO AWAY"

While the prog appellation used to be a stick used by the press to beat Marillion with, the leaps forward that the band have made over the last decade have forced the music press to down sticks. For a long time, Marillion's music received precious little attention outside their fanbase. The band would often find themselves written about as a joke, even when critics looked upon their crowdfunding works with grudging respect.

But all that has begun to change, spurred by two notable developments. Band dynamics appear to have settled, following a tense period documented in Kelly's book that can be roughly summarised thus: H damns a new composition as "crap", Kelly damns H's lyrics as "crap" – cue frosty silence. But the band began to assume a workable shape again in 2012, with *Sounds That Can't Be Made*. With strong new material in their tank, the sold-out Albert Hall shows added a vital jumpstart to their critical standing.

"The shows did make a statement," says Rothery. "And I think the quality of our albums has increased from *Sounds That Can't Be Made* onwards. There's a confidence in the band. We did have a bit of a rough patch before we recorded *Sounds*... After that there was a camaraderie that had been lacking for a while. And that's part of what holds the band together, especially with this album."

If Marillion are now no longer filling venues such as Wembley Arena, that doesn't necessarily mean they couldn't: after all, they possess the kind of mobilised fanbase that would surely rally to such an occasion. But Rothery prefers the intimacy of the shows they play now, including the Marillion Weekends at holiday camps and elsewhere, where the band play multiple sets. While lockdown forced them to offer an online "couch convention" alternative, with Rothery rocking a Hawaiian shirt as he mixed his "legendary cocktails", their relaunched weekenders will take the band to residencies in Poland, Sweden, Leicester, Portugal, and Canada in 2022.

Crucially, the band will play these shows as a going concern, a band who still have something to say and a hunger to find powerful ways of saying it. "We think currently," says Trewavas. "There was a path we took deliberately to not be one of those legacy bands. We've consciously moved forward with everything we do and we're very careful about that. We want to be honest. And mean something. It might seem like a strange time in our lives to still think of forging ahead. But we're sort of the band that would never go away."

"Most bands at this stage in their career are a pale shadow of what they once were," says Rothery. "They'll tour their most successful two or three albums. We're different because we're still about now. I don't know of many other artists or bands who have made an album this strong 18 albums down the line. There's still so much creativity and chemistry in our band."

A band unlike any other, you might say.

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Just like that: Marillion in 2021

MARILLION SELECT DISCOGRAPHY

(from the *Rare Record Price Guide*)

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COLLECTIVE EXPRESSION

Since the early 00s, **Animal Collective** have blazed a singular trail across modern psychedelic music, never pausing to repeat previous highs. As the quartet return with a new album, *Time Skiffs*, Noah Lennox (Panda Bear) and Josh Dibb (Deakin) take a minute to talk us through their catalogue. All ears by the campfire: **Kevin Harley**

In the early 00s, something stirred on the New York underground. While other NY bands were peddling revivalist guitar-rock [*Kevin possibly means The Strokes here – Ed*], one band was cooking up something more febrile and far-out from a free-range scramble of neo-psychedelia and freak-folk, noise-rock and harmonically enriched avant-surf-pop.

Under the pseudonyms Avey Tare (David Portner), Panda Bear (Noah Lennox), Deakin (Josh Dibb) and Geologist (Brian Weitz), Animal Collective embarked on this starry-eyed trek as high-school friends in 90s Maryland. US psych explorers of a daring and mercurial stripe, they would go on to plot a distinct trajectory through modern American experimentalism, never making the same album twice.

Even as their harmonious flurries met with Beach Boys comparisons, Animal Collective's urgent muse emerged as something uniquely deliquescent, navigated through ever-shifting formulations. Most remarkably, this commitment to the unpredictable banked them an almost-crossover period with *Merriweather Post Pavilion* in 2009. A *Late Show With David Letterman* appearance beckoned.

Not that they were tempted to repeat the trick. A band of restless instincts and intuitive energies, the Collective continued to trace a wayward path, sometimes adapting to changed circumstances, sometimes courting upheaval. A particularly high degree of adaptability has been required for their new album, *Time Skiffs*, due to the challenges of the pandemic.

"I think it's safe to say we never had a curveball quite like this one," says Lennox. But as Dibb explains, "There is this sense baked into our group of wanting things to be different each time, so that we're caught to some degree in a state of surprise." As Lennox puts it, "We try to move like water." From early 00s New York to their more splintered, global, and prolific modern-day configuration, this is how they flow.

SPIRIT THEY'RE GONE, SPIRIT THEY'VE VANISHED
(Animal, CD, 2000) **£6**
(FatCat Records FAT-SP17LPX, LP, 2009) **£40**
Credited to Lennox and Portner, *Spirit*'s flushes of soft psych, twinkling song and subliminal R&B set a blueprint for Animal Collective's evolution.

Noah Lennox: Dave had a specific vision. Something like Echo And The Bunnymen, with the light percussion. I didn't use sticks, I used brushes. We were into this Destiny's Child song Bills, Bills, Bills, with these skittery rhythms. Dave asked me to come up with stuff like that. The album set the bar for us. It was so much more fully realised than anything we had done before.

Josh Dibb: I wasn't part of that record, but it was crucial for what we ended up doing. We had all been exchanging music we made for four years prior in our high-school years. I was the one who was most driven to try and start a record label. The record represented our initial attempt to do the thing we thought we wanted to do as a group. The label was called Animal. We imagined we would have a career where we would put out different projects with different names. Rather than it being a linear thing, we would be like branches off a tree.

NL: We thought it was cool the way jazz musicians did it, where groups are this collection of individuals and people can make different groups by forming together.

DANSE MANATEE
(Catsup Plate, 2001) **£15**
(FatCat Records FAT-SP18LPX, LP, 2009) **£20**
Damned by some reviewers, Animal's second album introduces Weitz to the pack and exults in noise-rock experiments, laced with warped melodies and dance influences.

NL: The summer I came to New York, about 2000, we would set up instruments and sound-making things in Dave's studio apartment. We had a MiniDisc player, and we'd capture the environment of the room. Sometimes stuff got song-y but most of the time it was freeform. People would shift around the room, improvising. That environment informed *Danse Manatee*. The songs are still there but we were pulling at the clay a bit more.

We started doing some shows around New York, which was important to how the record came out. We would play at the same places as bands like The Strokes and we liked that stuff. But we were like, what can we add to this conversation? What's a different perspective that we might present?

JD: What we gravitate towards as listeners is that state when you're at a show and someone plays something that throws you sideways. That's exciting to us as listeners, so we wanted to give that to other people.

NL: Techno, house and those types of music were things we were into. Some of *Danse Manatee* was the first time you could sense us trying to figure out our way of doing something in that world.

HOLLINNDAGAIN
(St Ives, LP, 2002) **£200**
Comprising live recordings, made around the time of *Danse Manatee*, *Hollinndagain* leans into the then-a-trio's appetite for dynamic abstraction without compromising on inviting warmth.

NL: This was the lost batch of songs we never made in the studio. Our friends in [fellow experimental band] Black Dice took us on our first US tour. Touring for us at that time was pretty rugged. Even when we were playing shows for *Here Comes The Indian*, I remember playing art galleries when there'd be seven people there.

JD: Sometimes less.

NL: By the time we finished, maybe there'd be one person…

JD: On the *Hollinndagain* tour, I was driving and doing merch and stuff. With some shows it felt like you were playing to two people who were standing outside looking in through the glass because they didn't want to be in the room. But we'd have shows where pockets of people would be entranced.

NL: It could get confrontational. We'd have stuff thrown at us.

JD: With Black Dice, we'd switch up every night who played first. There was a show in New Orleans where a woman behind the bar kept walking to the stage when Black Dice were on and leaving notes saying, "Stop now." We played a memorable show in Minneapolis where people were under the influence of substances and got onstage with us. One girl got the mic out of Dave's hand and was like, "What are you doing to us? You have no idea the power you have."

CAMPFIRE SONGS
(Catsup Plate, 2003) **£6**
(Paw Tracks PAW30, CD, 2010) **£6**
Dibb joins properly for a set of impressionistic, immersive, and baked-sounding Maryland porch recordings. Weitz mans the MiniDisc recorders.

NL: The idea of doing an acoustic album was something we talked about a bunch. It was the idea of music that felt like a campfire, warm and intimate.

JD: Every time an era closes for us there's a conscious shedding of what led to that sound or feeling. *Campfire* was a big about-turn from the electric energy of *Danse Manatee*.

NL: It was like, what's a new room in the house we can explore? That one was recorded on MiniDisc players. They were set up around us to capture the environment. The recordings would create weird delays. We'd get through two songs, and it would sound good and then the delay on the third song wouldn't sound good, so we'd have to start again. If we had computers, we could've lined it up really quickly.

JD: That's eventually what we did. We worked with Nicolas Vernhes at the Rare Book Room, a studio we went back to. He'd use the computer to adjust these slight offsets, which became part of the sound. It led to the idea of a campfire; the shifting relationship flames have with each other. We wanted the music to do that sonically. Every time we go through a record there's a thought of where we should record this. Often, it's not so much about the studio as the geographical environment. The inner porch felt like a cool place. The MiniDisc players picked up natural environments, so we would hear wind passing by. We got some field recordings from the environment.

NL: I think there's one overdub, us walking through leaves.

HERE COMES THE INDIAN (AKA ARK)

(Paw Tracks paw01, LP, 2003) **£20**
(My Animal Home mah05, 2017) **£20**
Family and band crises precipitate a tumultuous, studio-heavy album, reflected in a dense tapestry of pitch-shifted guitars and panic-stricken vocals. Be afraid.

NL: As a group, our dynamic was a little fractured and fucked at that time. I feel like that's represented in the music.

JD: We were in our early 20s, all discovering a post-childhood relationship where each person is becoming their own person. We valued each other but were realising there's a lot of ways we don't do things the same way. That was against the backdrop of New York being a crowded place and our practice space being in a gnarly neighbourhood. Everything felt aggravated. We had good times, but I don't think we worked out how to be who we are. That was all mashed together in a specific way for that record. The touring almost broke a few of us. The van broke down in a bad way…

NL: Fucking everything broke.

JD: We had to borrow money. Some of our shows were cool but some were like, what are we doing here? When we were touring with Black Dice we had this sense of a family, but on the *Ark* tour we shared it with a couple of bands we weren't close with. When we came back to record that record after the tour, everyone was a little frayed.

NL: There's a palpable sense of brokenness, in a way that I think works for the music.

SUNG TONGS

(FatCat FAT-SP08LP, LP, 2004) **£30**
The Collective channel lateral Beach Boys leanings into an album of sunnier songs, recently revisited on that most uncharacteristic of projects: a play-the-album tour.

NL: The shows we did before recording were connected to the *Ark* stuff, dissonant and broken-feeling. If you'd gone to the shows, you might be able to trace a line from *Ark* to *Sung Tongs*. When we recorded, we made the songs clearer and more bare. I can't say why it turned out like that. It's not something we had a blueprint for, it just came out that way.

JD: Proud as I am of *Ark*, I think the clarity of Noah and Dave's songwriting was harder to access in the chaos of that context. When they started doing the *Sung Tongs* stuff at shows, I think the focus of their – sorry, Noah – brilliance came through. They didn't have anything else to contend with. They were uninhibited in their ability to access their musicality. It seemed like something coalesced suddenly and magically.

NL: I'm not sure I'd agree with that.

JD: I didn't think you would!

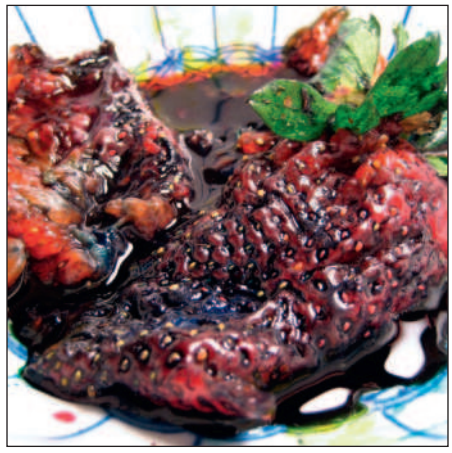
NL: I do feel like *Sung Tongs* was the first time we started trying stuff out as far as doing vocal overdubs and stats and things like that, which is a process we've continued. Kieran [Hebden, Four Tet] took us on our first UK tour. A lot of the stuff he was into we were also into – environmental ambience and stuff. A lot of dance stuff. I'll always be grateful to Kieran; he was super-gracious.

FEELS

(FatCat FAT-SP11LP, LP, 2005) **£40**
Breakthrough time. Between splashes of Mercury Rev-ish wonderment, indie-rock romanticism and yelped exuberance, the Collective rocket to heightened acclaim.

NL: You could tell there was a different energy to the shows than before. That was maybe the only indication I had that things were changing.

JD: There was the press for *Sung Tongs*, too. The touring that happened after it came out was the beginning of the *Feels* stuff for us. I remember being in the Top 10 of the year in the *New York Times* with Björk on the same list. That was pretty crazy. There was an awareness of that, plus the energy of the shows. We played the Knitting Factory and it was full. People were excited. It felt like a big shift in six months. I don't think we were trying to consciously be accessible, it just seemed to be an honest reflection of where we were at in our lives. My memory of that time for our group, in contrast to the *Ark* era, was that we seemed to be having a pretty good time, most of the time. That fed the music as much as the music fed that. We've always been people that love good melodies. With *Danse Manatee*, one of the reasons I think that record is amazing is because there are these broken versions of songs. I'm excited by melodies and the things that sound like pop in a twisted way. Those ideas to us have always been present.



STRAWBERRY JAM

(Domino DNO156, LP, 2007) **£30**
Melancholy subtexts and maniacal surtexts merge to a backdrop of disparate electronic noises. Dibb withdraws from live action for three years during this period.

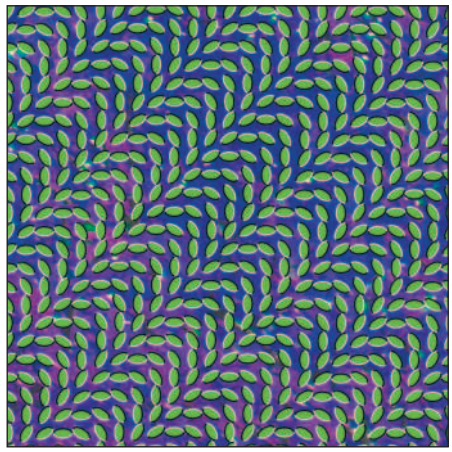
Beasts of Eden – Animal Collective in 2007 (l-r): Josh Dibb (aka Deakin), Noah Lennox (Panda Bear), Brian Weitz (Geologist), David Portner (Avey Tare)

JD: The energy of playing those *Feels* shows probably factored into *Strawberry Jam* but one thing that was definitely happening was our budgets for studios and our hunger for that was rising. *Sung Tongs* was recorded with Rusty Santos, who's a cool engineer, but it was done at Dave's parents' house with simple gear. With *Feels*, we had some money. With *Strawberry Jam*, it was another level of that. It was us asking, what's possible?

There was creative tension around what the shift was going to be from *Feels*, which has this specific sound around this normal-ish electric guitar and Noah's approach to rhythm. With *Strawberry Jam*, initially it was with a similar set-up. Pretty quickly, there was a call-out from the band to figure out how to change that. We wanted things to feel more electronic. I got a guitar-synth set-up. We wanted to keep the *Feels* momentum but change the sound.

NL: *Strawberry Jam* feels the most like the four of us going in different directions. I was off in a sampler zone. Guitar-based music wasn't so much my thing anymore. Like Josh says, we wanted to go to this other place, but it was in flux.

JD: My father passed away while I was on tour in 2006, which hit me pretty hard. I'm someone who has had an ongoing relationship with anxiety and depression, and I think it exacerbated that stuff. I was not functioning as well in rehearsal and writing environments. Coming out the end of that tour, I needed to reset.



MERRIWEATHER POST PAVILION
(Domino WIGLP216, LP, 2009) **£25**
The Collective set the controls for the heart of the amniotic art-techno dancefloor and have a right old out-of-body rave-up there. *David Letterman*, here we come.

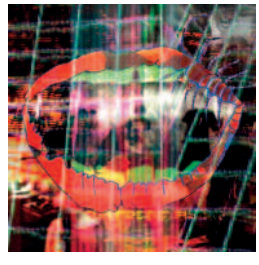
NL: We thought *Merriweather* was good, but I wasn't thinking, this is going to change things for us. To be fair, it seemed to only change things for a little while. You go in and out of sync with people. That was the right thing at the right time. People were in a place where that resonated with them.

JD: It didn't surprise me. After finishing *Strawberry Jam,* I remember going to see them do a show and being in tears on the side of the stage because I could tell what was happening. As an observer, it felt pretty monumental, like something had burst open.

NL: The dance and club atmosphere was intentional, something we talked about. We wanted to infuse the music with that sort of dust. *Letterman* was cool. It was a fish-out-of-water thing, it felt a bit funky, but it was one of those rare things where my family would be like, "That was cool that you did that." It's like stepping into their world for a second.

"I REMEMBER BEING IN TEARS ON THE SIDE OF THE STAGE BECAUSE I COULD TELL WHAT WAS HAPPENING. IT FELT PRETTY MONUMENTAL"

CENTIPEDE HZ
(Domino WIGLP274, LP, 2012) **£15**



The Collective follow success by hurtling off-piste. Like (Brian Wilson's) *SMiLE* in a washing machine, *Centipede* arrived as a crazy fever

dream of proggy sound and song. "I'd like to embrace it all…"

JD: We have a chip on our shoulder about people skipping over *ODDSAC* [2010] because it was a visual album. For us, it's the record we did between *Merriweather* and *Centipede Hz*.

To some degree there was a choice after *Merriweather* of, like, that went well - maybe we could try that again. But if you dance with the idea of doing things to please people, you're screwed. A lot happened in 2010. *ODDSAC*, Dave working on his solo debut proper, Dave and I producing for other bands. I played solo shows. When we came together to work on music, there was a new energy, new puzzle pieces to put together.

NL: Having done so much sequencer stuff and using various boxes to make music, we were ready to do something that felt performance-based again.

JD: We had conversations about making music that makes you sweat while you're performing it, something where we got our bodies into it again. Noah was trying a sit-down kit. It was an unusual kit, it involved pick-ups and electronics…

NL: It was kind of ridiculous.

JD: But it sounded cool. It was a different energy to *Merriweather*, like bringing in electronics in a physical way. We were playing in a room through a PA but exploring all the sonics that came out of it.

It wasn't like we were listening to prog music and thinking, let's make music like that. But I think we made choices that were similar to choices made by people who'd made music that comes out as proggy. We wanted to take a few left turns.

PAINTING WITH

(Domino WIGLP362, LP, 2015) **£12**

The Collective revel in free-range vim on an album of many colours, brisk, tight, and exuberant. The next five years brought visual-album experiments (*Tangerine Reef*, 2018), movie soundtracks (*Crestone*, 2021) and more.

NL: The idea on *Painting With* was to do something that had a simpler energy and came in bite-sized chunks. But I feel like the songwriting and the arrangements are the most complex stuff we've done. In a way, it's more proggy than *Centipede* even though it might not appear that way. The vocal arrangements are hyper-complex. That was the most demo'd stuff we had done. The demos were not fully realised but explored and super-composed in a way we hadn't done before. Usually the demos were looser, with a lot more space to explore and take them someplace. With some of Dave's songs, he had written the other voice that I was going to do, which was not something we'd done much before. My songs were the same – this is the one voice, and this is your voice.

JD: In a way the next five years were the closest we've come to our original plans as a group. I realise to the casual listener it feels like a big break. But *Tangerine Reef* is a full record. I understand why it doesn't fill the same hole maybe as *Painting* or *Time Skiffs*, but it is a record we put energy into. I think also the long gap in some ways is to do with the events of the last couple of years. We were ready to record *Time Skiffs* in early 2020.

TIME SKIFFS

(Domino WIGLP501, LP, 2022) **£32**

"How are we doing now?" Still exploring textures and sounds, the Collective present a reflective, gold-tinted mien, with harmonies and melodies aglow.

NL: I think of the songs as little boats that transport you to another time, whether it's in the future or past or a memory. I don't think the album is a response [to the lockdown] but it might be resonant because of what's happened in the last two years. Some revisions were done recently but the bulk of the lyrics and themes were set before Covid hit.

JD: We had already put in most of the work by the time that all happened. We wanted things to have a very live band feel

but it became clear we weren't going to be able to do that. With Noah being in Europe, there was no way to be in the same room. We did *Time Skiffs* remotely, piece by piece, sending files back and forth.

Noah moving to Portugal has continued to be a lesson in that regard. When he moved, all of us were like, what are we gonna do? I think we all learned that giving each other the space to realise their existences outside of the group leads to a desire to be doing it.

NL: It's a little counterintuitive. It's like letting go of the thing made the thing stronger.

JD: I don't know whether it's my age or other circumstances, but I've been getting more of a sense of how important it is to be grateful for things. It was pretty poignant [playing the recent shows]. None of us had seen Noah for 18 months until we got together for this last tour. It seemed possible that we might never tour again. When we got the chance to do it, my appreciation for what we have was that much bigger. RC

Time Skiffs *is on Domino.*

ANIMAL COLLECTIVE SELECT SPIN-OFF DISCOGRAPHY

99	Soccer Star Records SSR01	**PANDA BEAR** (CD by Panda Bear) **£40**
02	Psych-O-Path Records PSP-012	**COCONUTS** (CD by JA NE) **£8**
03	FatCat Records 12FAT046	**SPLIT SERIES #16** (12" by Avey Tare) **£10**
04	Paw Tracks PAW2	**YOUNG PRAYER** (LP by Panda Bear) **£25**
05	Paw Tracks PAW 006	**BERSERKER** (LP by JA NE) **£25**
07	Paw Tracks PAW 015	**PULLHAIR RUBEYE** (LP by Avey Tare And Kría Brekkan) **£40**
07	Paw Tracks PAW 014	**PERSON PITCH** (2-LP by Panda Bear) **£40**
10	Paw Tracks PAW35	**DOWN THERE** (LP by Avey Tare) **£20**
11	Paw Tracks PAW39	**TOMBOY** (4-LP by Panda Bear) **£40**
14	Domino WIGLP331	**ENTER THE SLASHER HOUSE** (2-LP Avey Tare's Slasher Flicks) **£15**
15	Domino WIGLP345	**PANDA BEAR MEETS THE GRIM REAPER** (2-LP by Panda Bear) **£20**
17	Domino WIGLP393	**EUCALYPTUS** (2-LP by Avey Tare) **£20**
19	Domino AC018LP	**SLEEP CYCLE** (LP by Deakin, reissue of 2016 US release) **£20**
19	Domino WIGLP447	**COWS ON HOURGLASS POND** (LP by Avey Tare) **£18**
19	Domino WIGLP399	**BUOYS** (LP by Panda Bear) **£15**

SUPERSIZE THAT!

Morgan Howell (left) paints classic **7" singles**, with every crease, tear and imperfection in place. These one-off artworks are almost identical to the originals, only blown up, supersize, to 70 x 70cm, and 3D. Here, 10 celebrities discuss their favourite singles recreated by Howell in his new book.

Morgan Howell's love of music started when he witnessed The Beatles' rooftop concert on a childhood trip to London. He realised his adult destiny: to take these singles, which mean so much to so many, and supersize them, creating a memory you can hang on your wall. His sculptures consist of an upsized canvas, hand-painted by Howell to carefully recreate every crease, tear, or misprint to maintain the records individuality, producing a bespoke vinyl disc, grooves included.

As a consequence, Howell has attracted a cult following among art collectors and musicians alike, with paintings commissioned by the likes of Neil Diamond, Jude Law, and The Stone Roses' Ian Brown, and major music labels selecting the artist's work for display in their headquarters; indeed, Howell's painting of David Bowie's The Jean Genie is displayed at the Sony Music Building in London, and Yesterday by The Beatles has been shown at the Capitol Building in L.A.

Morgan Howell aka SuperSizeArt at 45rpm documents 95 of Howell's creations, from Tutti Frutti by Little Richard to Heart Of Glass by Blondie, Gimme Shelter by The Rolling Stones to Waterloo Sunset by The Kinks. The artworks are shown in full, alongside commentaries from fans of Howell's work, including The Smiths' Johnny Marr, Spandau Ballet's Gary Kemp, comedian Al Murray, journalist Tony Parsons, Happy Mondays' Shaun Ryder, producer William Orbit and composer Andrew Lloyd Webber. The book includes forewords by Sir Peter Blake and Andrew Marr, plus an in-depth interview with Howell, exploring his process as an artist and why, for him, music and art are intrinsically linked.

1. That's All Right by Elvis Presley

I had a long association with Elvis. I interviewed him twice in his Vegas dressing room. His manager Colonel Tom Parker even allowed me to go onstage at the Hilton Las Vegas Showroom to introduce him. Everyone asks: "What was he like?" I once asked Priscilla Presley the same question. "The first thing that hit me," she said, "was how really handsome he was." This wonderful original Sun Record Company release was something I always hankered for. I actually bought a copy in 2016 from the Sun Studio store in Memphis, based in the building where Elvis Presley recorded his first singles. I asked the guy behind the counter how come they had one after all these years. "We buy them off eBay," he admitted. At least I have the receipt from Sun. Like John Lennon, I felt that before Elvis there was nothing. And it all started to unfold with That's All Right (Mama), his first single. This track brought out his Memphis influences and, although there are many people who influenced rock and pop music's development, this was the baseline for everything that came after: The Beatles, the Stones, Led Zeppelin – all followed his lead. Everyone wanted to know why he never came to perform in Europe. In one of my interviews I cornered him and he replied, "Thank them for their devotion. I know we keep saying it, but we will come see them." I'm sure he meant it. I was on air on Radio Luxembourg the night we heard he had died. I still get emotional about the waste, the tragedy, the sad end. Long live the King.

Tony Prince, DJ at Radio Caroline, Radio Luxembourg and uniteddj.com, President of the Elvis Presley Fan Club.

2. Heatwave by Martha Reeves & The Vandellas

The first single I bought with my own money was Ant Rap by Adam And The Ants. I was young. But my first 7" purchase that made me feel like the coolest boy alive was Heatwave. I still remember the day I bought it from The Diskery in Birmingham – I was 13. I'd heard The Jam's cover of it on *Setting Sons* and I was starting to get into Northern Soul and Motown via my older brother who was a bit of a mod. I'd never bought an "old" single before. I remember feeling it in my hands: the paper bag, the weird push-out-centre. Modern singles didn't have that. It also felt heavier. I wanted to wear it as a medallion around my neck, or use as a discus to fell my goth enemies. It's all about dimensions: the size of the 45, the Tamla logo, the five stars. And then I put it on my record player. The first downbeat snare hit, THAT groove – I was taken into another dimension.

Mathew Priest, drummer with Dodgy and Icicle Works, and teacher.

3. Yesterday by The Beatles

l was 25 when Yesterday was released. l was still living at home at the time and so The Beatles brought to the younger generation a sense of freedom, possibility, and independence. Music, up until that point, seemed to have been directed towards the older generation, but the 60s was about to change all of that. Needless to say, my father hated them. Of course, this just gave me even more reason to cling to their popularity and be part of the groovy young fans. The Beatles' music was groundbreaking for its time, and we all know how influential they were. I'm pleased that they are being heavily featured in Morgan Howell's wonderful artwork. Seeing that old 45rpm design fills me with nostalgia for the swinging 60s. Great times, indeed – yesterday.
Sir David Jason OBE, actor.

4. Waterloo Sunset by The Kinks

Ray often got ideas sitting around the upright piano he had, like the one in our mum's front room. The first time l heard Waterloo Sunset it was a verse and a chorus. The first verse was the important one. Waterloo Sunset was derived from an earlier time musically. lnspirations from our childhood in metaphors for what was happening in 1967. When we got in a room with each other, we were charged with ideas. lt was an unconditional, inspiring creative situation. Me and Ray were very close. We all loved each other. We all contributed ideas and our energy but it's Ray's song and he produced it.
Dave Davies of The Kinks.

5. Brown Sugar by The Rolling Stones

l've dreamed of owning The Rolling Stones' Brown Sugar by SuperSizeArt. l even know where it would hang in the house. The provocation of THAT tongue and THOSE luscious lips. Admit it – you're already being Mick in your head. What a song. l'll never forget the moment the penny dropped and l realised Jagger wasn't writing about muscovado. lt's such a staple of the live show, it's up there as one of the most iconic guitar riffs ever. Perfect for that impression you are doing in your head right now. l'm a child of the 80s, so the 7" single was crushed by the cassette and then by the CD in my youth. l remember the horror of getting Cliff Richard's Mistletoe And Wine as a Christmas present, which didn't help. l was probably introduced to Jagger and Bowie when l heard their chart-topping version of Dancing ln The Street in 1985, so let's move on. We were seldom allowed near my dad's Pioneer PL-12D turntable and the Kef Cadenza speakers anyway, and if we got close, my big brother had the honour of dropping the needle on the record. l just didn't have the finesse back then. But now l do, and my 7" record collection gets stronger by the month. The nostalgia of watching my old man's vinyl-playing ritual makes it all the more magical to me now.
Gordon Smart, broadcaster.

6. Metal Guru by T.Rex

l was eight years old when l bought my first single, which was Jeepster by T.Rex. l loved the label, which was a picture of Marc Bolan and Mickey Finn looking totally beautiful. From then on, T.Rex were my band. Not long after, T.Rex released Metal Guru, a record l thought was so beautiful, it sounded like it came from another world yet was strangely familiar to me. lt was perfect for a little kid who was interested in the guitar and all that goes with it. The lyrics are nonsensical but it didn't matter. Those hysterical cat-calls are unlike anything on a record before or since, and the song is sexy and eccentric. l watched Marc Bolan perform it on *Top Of The Pops* and was so ecstatic after seeing it that l got on my bike and rode off down the road until l got lost, then had to find my way home when l came back to my senses. Shortly after this l started to think about how Bolan had changed the spelling of his name from Mark to Marc, and it gave me an idea: if l ever changed my name from the seemingly unpronounceable Maher, a good way to spell it would be Marr. ***Johnny Marr, guitarist and songwriter.***

7. Life On Mars by David Bowie

This is the first record l ever owned that l hadn't stolen – that's how much it meant to me. lt's 1973, l'm 10 years old, about to start secondary school a few days after my 11th birthday, and we're on holiday in Jersey with Nana and Grandad. Little Shaun is on the beach and Life On Mars? is playing constantly – when we were eating toasted teacakes in the cafe; blaring out from the ice cream stall and the hot dog stand. Even now, when l hear this song, l can smell those hot dogs. Nan got pounced on by customs on the way back because she was dripping in gold jewellery. That is the time that this song transports me back to. l don't remember anything at all from the 90s but l can remember the 70s and this song is the soundtrack. As soon as l arrived back in Manchester l just had to own this record. lt blew me away. l went to Woolworths in Swinton Precinct, Salford, bought the 7" single, and played it hundreds of times on our little record player. l still trip off it. l always went to school looking like David Bowie, or at least my version of Bowie. And l was the youngest kid in school when l started! How incredible that seven inches of plastic can change the world and stir up memories of sights and sounds, heat and smells — thoughts of my family and of my Auntie Mary's kitchen. ***Shaun Ryder, frontman of Happy Mondays and Black Grape.***

18+

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8. (White Man) In Hammersmith Palais by The Clash

Punk re-popularised the 45rpm single. ln fact, punk singles and their sleeves were, in many ways, more important than albums. The single format put all bands on an equal footing as many weren't able to make albums, so it was of maximum importance that the cover was really representative of the band. Bands like The Damned, the Sex Pistols and The Clash had single artwork that was arguably better than the album art. ln 1978, while still at art school, I was asked by The Clash's enigmatic manager Bernard Rhodes to design a cover for the band's up-and-coming single, (White Man) ln Hammersmith Palais. l was to design the front, while my good friend Peter Barrett was asked to design the back of the sleeve for the B-side, The Prisoner. They wanted something reminiscent of the old Jamaican reggae and ska labels, which were known for their output of 45 rpm singles. The idea evolved from a combination of those Jamaican singles and a Roy Lichtenstein painting of a smoking gun. That image was on the label, which l hand drew, visible through a round, die-cut hole in the centre of the sleeve. We decided to have different coloured sleeves – pink, blue, yellow and green – with the band's name looking like it had been stencilled in the top left corner. l remember going over to the band's rehearsal space and office, Rehearsal Rehearsals in Chalk Farm, and Mick Jones asking me if l'd seen the finished cover. l told him l hadn't, so he gave me a box of 50. After l left, l walked down to Camden Town tube station. Right by the ticket office there was a black-and-white photo booth where l took the photo of me holding the cover.

Nick Egan, film director and artist.

9. Ghost Town by The Specials

Youth unemployment was rife in 1981. Our manufacturing base was crumbling. Like a death-knell to Britain's industrial heartlands, Ghost Town became an anthem to me and every other teenage kid worrying about their future. My ghost town was Kidderminster, but it could have been any Midlands town. We all wore our Fred Perrys under our school blazers and worshipped The Specials. l remember the school careers officer telling me that if l didn't smarten up l wouldn't get a job in the local carpet factory. The day before Ghost Town got to No 1, rioters took to the streets. Fuck you, l thought when the careers office door closed. And then l joined the Labour Party.

Tom Watson, ex-Labour-Party Deputy Leader and chairman of UK Music.

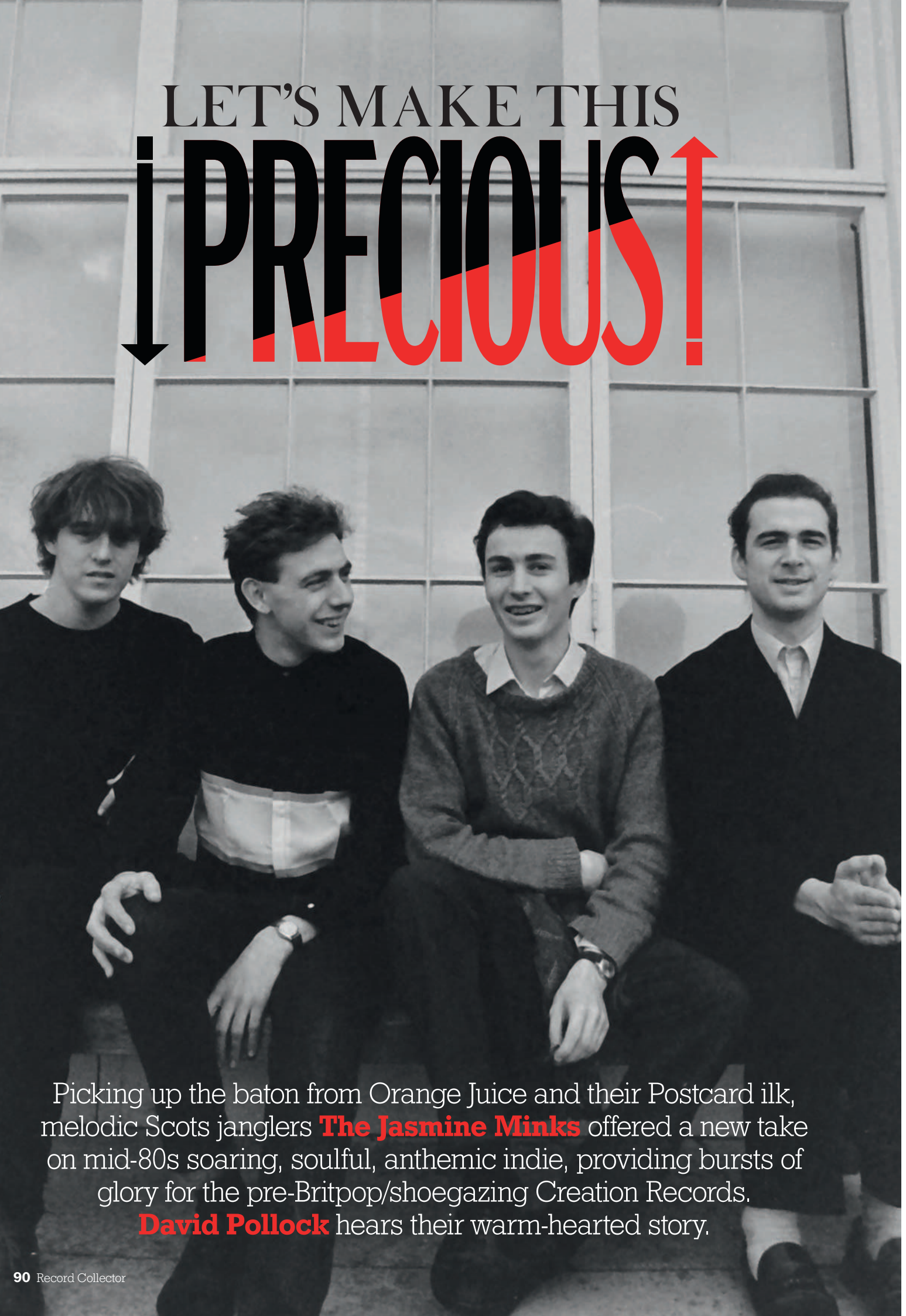
10. When Doves Cry by Prince

The contrast on this sleeve – captured brilliantly by Morgan Howell – between the elegant, colourful, beautiful flowery label and the huge, domineering WEA branding that surrounds it sums up Prince and his career in many ways. He felt imprisoned and suffocated as an artist by the corporate record industry. I was a confidante to him in many ways, perhaps not a friend – I don't think he really had many friends. He once told me, "I've had a lot of people work for me, but you're the only one who ever did what he said he would." He could be very sweet like that – but he could also be a tyrant. He certainly kept you on your toes. *Purple Rain*, the album – a brilliant, revolutionary mix of styles and genres – was a game-changer for him but it was double-edged. As soon as I heard When Doves Cry in particular, I knew it was immediately a seminal track: original, curious, and plaintive. It helped him become one of the biggest stars in America, alongside Michael Jackson, Madonna, and George Michael. The period opened him up to a huge new audience, but he lost much of his original, black fanbase who felt he had sold out. He constantly tried to woo them back. I was lucky enough to see him live on around 60 occasions – the first time was at London's Lyceum in June 1981 – and he blew me away as he performed in a raincoat, naked apart from ladies' panties, stockings, suspenders and, of course, high heels. A few years later, Mick Jagger was at a birthday party we put on for Prince at the London nightclub Tramp and he regaled me with stories about when Prince supported the Stones on a US tour. Mick said he told him, "If you go out and perform in the Midwest wearing women's underwear and those stockings you'll get bottled off!" I was a die-hard fan who became his publicist. It was a dream for me to go on the road with him and visit Paisley Park, which I did on numerous occasions. I have many vivid memories of working with him – not least witnessing him faultlessly perform a spine-tingling Somewhere Over The Rainbow during a soundcheck in an empty arena while his then-partner Mayte was draped atop the grand piano, gazing adoringly at him. Then taking a call from him long after midnight to join him in Tramp (again) as he sipped port and lemonade through a straw. I asked him: "What on earth we were doing here?" He glanced over to the dancefloor at a group of girls who weren't wearing very much. "That's why we're here," he smirked. I've seen most of the big performers in rock, pop and soul over the decades and he was without doubt the greatest live artist I've witnessed. He was magical and mesmerising, verging on the acrobatic. He was always leaping around wearing his trademark high heels. In many ways, though, that could have been part of his downfall. Before he tragically died, he was plagued by severe back problems and intense pain, leading him into an addiction to painkillers, including the notorious fentanyl. When Doves Cry is a brilliant illustration of his prodigious talent. He reportedly not only wrote the track in one day and played every instrument, he also sang it and was the producer. He was the perfect package, the ultimate rock star.

Chris Poole, Prince's publicist and PR guru.

Morgan Howell aka SuperSizeArt at 45rpm ***is published by Black Dog Press (blackdogonline.com).***

LET'S MAKE THIS ¡PRECIOUS!



Picking up the baton from Orange Juice and their Postcard ilk, melodic Scots janglers **The Jasmine Minks** offered a new take on mid-80s soaring, soulful, anthemic indie, providing bursts of glory for the pre-Britpop/shoegazing Creation Records. **David Pollock** hears their warm-hearted story.

At the start of the 80s, Aberdeen was beginning to boom. Scotland's North Sea oil industry had taken off, rig workers and service companies from America streamed in, and the post-punk sound of Aberdeen was forging transatlantic links. The band APB were well-received in New York for the style of songs like 1981's I'd Like to Shoot You Down, which sat somewhere between the new wave funk of Liquid Liquid or James Chance, and a kind of proto-Happy Mondays. They released on Aberdeen indie Oily Records, named after the industry of the moment, which also put out records by Squibs, The Tools and The Presidents Men. Meanwhile, the US influence went the other way for Colin Angus' moody electro-pop group Alone Again Or, who took their name from the song by Arthur Lee's psychedelic adventurers Love, before they morphed into The Shamen.

From that period, though, it's The Jasmine Minks who most people remember, perhaps because they did what many Scottish bands of that era did to become successful – they moved to London and signed for a label named Creation.

"I was brought up right in the middle of Aberdeen and I spent my early years on Jasmine Terrace," explains guitarist and singer Jim Shepherd, the band's mainstay to this day. "You can make what you want of that… it wasn't me who suggested the 'Jasmine' bit of our name, but I jumped at it when it was mentioned, because it's dear to my heart."

Shepherd endured a tough upbringing, and of all his siblings, the nearest in age, Sandra – eight years his elder – was his "de facto mum". "Sandra was a fantastic singer, but she never made anything of it," he says. "She dragged me along to folk clubs in Aberdeen — my auntie had one. Just people singing with no accompaniment, hand-over-the-ear clubs, you know? I love the records she introduced me to when I was a toddler, all the Bert Jansch and Fairport Convention. She'd sing them to me at night, and she taught me a bit of finger-picking on her bashed-around guitar. She was my biggest influence in my early years."

Glam rock made an impact on Shepherd when he was 10, and his obsession with Bowie, Bolan and Slade developed via high school punk bands with drummer and future Jasmine Mink, Tom Reid. Another popular Aberdeen group were Enormous Snakes, and Shepherd and Reid befriended their guitarist, Adam Sanderson. They played youth clubs together, building a sound influenced by Joy Division and Echo And The Bunnymen, and when they were 18 they moved together to London.

"My sister had moved down already," recalls Shepherd. "She told us about this big socialist meeting at Skegness, she said, 'Come along to it, there's some punk bands playing.' She was right into all that. A bunch of us got a bus down, and Tom met and fell for a girl there, she lived in Walthamstow. He moved down there soon after, and we were left in Aberdeen wondering what to do, so we all moved as well. We didn't want to stop playing music together, and it didn't matter where we were."

This was 1983, the year the band formed. When they moved south, they were already a quartet, but a bass player known only as Steven soon left. Auditions were held, and Martin Keena joined from punk band Premature Ejaculation (another considered was Harry Howard, brother of The Birthday Party's Rowland Howard).

"IT WAS A SCOTTISH DIASPORA IN THE HEART OF LONDON"

"Martin was fantastic – as soon as we started rehearsing, we knew it was the right mix," says Shepherd. "We couldn't get any gigs, though. Nobody would go near us, it was impossible. We thought it would be easy in London, but you had to be a cover band, or you had to be really big, with an agent. We expected it to be like punk, with lots of small, weekly venues, but that all seemed to have died down."

Instead, they recorded a demo and sent a few cassettes around the music papers. One of them – Shepherd says it was *Sounds* – gave it a good review. "Next thing, I got a call from Alan McGee," he recalls. "He said, 'I heard good things about your demo, can I come and see you play?' But we couldn't get any gigs, so he came to watch us rehearse. Good on him, he sat through the whole lot, it must have been 30 or 40 minutes' worth of our songs. That took patience, because a lot of them weren't very good. At the end of it he asked, 'What's that last one called?'"

The song was Think!, and it had everything: hurtling, rhythmic guitar of which Orange Juice would have been proud, a joyfully melodic call-and-response chorus between Sanderson and Shepherd, and lyrics which were defiant but fun, not sulky: "We don't know what we're looking for/If anything," ran the words. "You want gratitude, you want me to show it/I've got an attitude, I want you to know it."

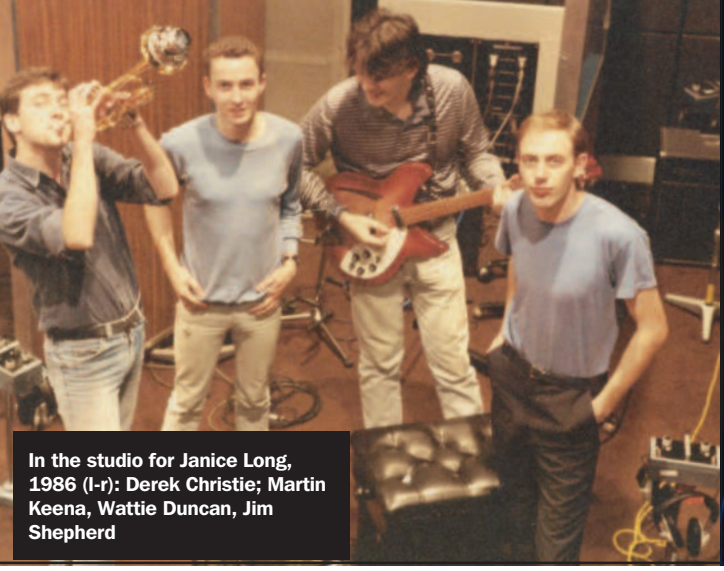
"Alan said, 'That's the single – come and play my club.' His club was The Living Room, a tiny room above a pub. He phoned me a couple of days after the rehearsal and said, 'You're Scottish, you like The Velvet Underground, that's the criteria I'm after for the label. You're on it if you want to be.' It was that easy. We became regulars at the club then, that was the summer of 1983. By the end of the year, we'd recorded Think! as a single, which came out in early '84. Through that we managed to get gigs and more recording. It was just a bit of luck."

The Jasmine Minks were the fourth band to release a single on Creation, and only the second that didn't have the Glaswegian émigré McGee as a member. The Living Room on Tottenham Court Road was the label's focal point. "It was a Scottish diaspora in the heart of London," says Shepherd. "Although it was hidden, it was underground, because we'd be playing in upstairs rooms in pubs – the same kind of places my sister would take me to folk clubs. These tiny rooms where it was still word of mouth, but this time it was electric, and we were making a racket.

"If you weren't Scottish, you wanted to be," he furthers. "There seemed to be so many bands coming down from Scotland, and bands like the Nightingales and Television Personalities were around, too. There was a good feeling among us. Our first gig, Primal Scream were on before us, it was Bobby Gillespie, Jim Beattie and a drum machine. They had great songs, and I really liked them both – Bobby, in particular, was a brilliant person to be around, because he was so enthusiastic about music. 'Have you ever heard of the 13th Floor Elevators?' he asked me. That really lifted us. We'd gone for ages not having any gigs, nobody in the slightest bit interested, and all of a sudden, we've met this bunch of people who are really into the music, with a real punk attitude, but who liked guitar-pop songs. McGee's fanzine, *Communication Blur,* was all like, 'We hate hippies, it's all about Pop Art, it's

Flower children – Jasmine Minks in 1985 (l-r): Adam Sanderson, Martin Keena, Jim Shepherd, Tom Reid; (main pic) in 1984

Photos: Laurens Francis; Mark Eastham



In the studio for Janice Long, 1986 (l-r): Derek Christie; Martin Keena, Wattie Duncan, Jim Shepherd

Mink or swim: Jim Shepherd and Wattie Duncan onstage in 1987. Inset below: fanzine love for the JMs

about saying what you want and not hiding anything.' It was great to be around."

McGee and Gillespie were both infectious characters, but in different ways. "Bobby was more into the music, whereas Alan was more into people," says Shepherd. "He still is, I speak to him now and again. He's an observer, he likes interesting characters. He could hold his own as well. I saw bands at The Living Room say he didn't pay them the last time – but Alan always paid if he'd promised you something, even if he lost money himself. Money wasn't top of his priorities. I suppose he was an Andy Warhol-type character: maybe not the loudest or the most fashionable, but somehow the centre of everything. Everybody ran off his energy. He made it feel as though you were part of something new."

After Think!, the second single Where the Traffic Goes followed in August 1984, and where their debut had been intended as a "rougher-edged Teardrop Explodes kind of thing", the Who-sounding follow-up was more inspired by the band's love of The Jam as they "got a bit more brash, more confident, more edgy live." (while McGee and Creation's Joe Foster relentlessly mocked Paul Weller's move into jazz café pop with The Style Council, Shepherd secretly liked it).

As word got out about The Living Room and similar clubs sprang up elsewhere, The Jasmine Minks did dates in Bristol, Birmingham and Manchester. That last show, recalls Shepherd, was "in a community centre in this big housing estate. They said we were on their playlist and sent us a poster. It said, 'James Brown, Aretha Franklin, Sly And The Family Stone, Jasmine Minks'. Oh god, I thought, that's weird." The band made the barest dent on the indie charts, but John Peel played them, and they were getting press, including a full page in *Sounds*.

Buoyed by confidence and enthusiasm, the Jasmines wrote and recorded constantly; sometimes demos for the majors McGee wanted to try and set them up with (London Records was one, although it came to nothing), sometimes for their own pleasure. Before 1984 was out, they had enough songs to also release the six-track *One Two Three Four Five Six Seven, All Good Preachers Go to Heaven* album, which was Creation's third album release and first non-compilation. They expanded their sound for it, bringing in Dave Musker from TV Personalities to play organ and Joe Foster to produce.

They were prolific enough to throw away whole songs after they'd played them live once, or they'd keep the lyrics and write entirely new music. "Adam was a fantastic lyric-writer," says Shepherd. "We had a song called Choice, it appeared on our first full album [their self-titled 1986 record]; I remember completely rewriting the music to that from scratch. Ghost Of A Young Man, which I think has absolutely first-class lyrics, that was there early on, and Cold Heart as well. We recorded that for the *Preachers* album, but we didn't think it was good enough. It came out as a single a year and a half, two years later, and it got Single Of The Week in one of the music papers. We didn't know what we were doing, really – looking back, that's one of the best things we ever did."

"McGEE WAS AN ANDY WARHOL CHARACTER. THE CENTRE OF EVERYTHING"

The band would be bored of the songs fans knew by the time gigs came around, so they'd fill the show with new material. "People would be shouting for old ones, and we'd be like, 'We don't play that anymore, it's six months old!' We didn't do ourselves any favours sometimes, but that was us through and through."

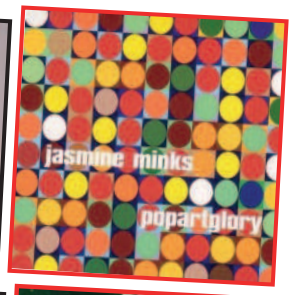
The first couple of years saw Jasmine Minks set up alongside Creation contemporaries like Primal Scream and The Pastels, but their wilfulness proved a stumbling block around the time of that first full album. Unsatisfied with the studio in London and playing a gig back in Aberdeen for which APB's Iain Slater did sound, he invited them round to his home studio in Ellon the next day to record. They liked the much clearer sound they achieved there, using some of the newly signed (to Moksha) Shamen's new gear and went back later to finish the album on Slater's eight-track.

"Alan listened to it and said, 'OK, right, I've got the album,' and he came back with a mix of songs from Ellon and unreleased recordings from London," remembers Shepherd. "It was all over the place, it didn't connect, the recordings didn't match. The songs were all good enough, though. We did one called Everybody's Got To Grow Up Sometime; Alan said to me, 'That's great, really soulful.' It was one of those Dave Godin kind of deep soul compositions, with the slow 6/4 timing. We put the posters out [announcing it as the next single], then I got a phone call from Alan – "I've changed my mind, I don't like it, it's too 'white soul'" – so it got dropped.

"He was really busy by then," he continues. "He'd stopped managing us because Jesus And Mary Chain had gone ballistic and he must have been run ragged, so our album came out without a real title and not put together the way we would have liked." Shepherd doesn't exactly disown it – a rerelease is planned for 2022 – but Sanderson decided to leave in 1986. "He was a fantastic, dynamic person onstage, but he seemed to not want to do it anymore," says Shepherd. "We were getting lost behind Jesus And Mary Chain, but we just couldn't compete with them. It never bothered me – me and Tom both agreed we just wanted to carry on making music as long as we could, and maybe it might be nice to have a single that people remember. I think we've more than done that."

Sanderson rejoined Jasmine Minks in the late 2000s and quickly left once more, and Shepherd gets the impression he's no longer interested in the music

Writing's on the wall – in 1987: Paul Cooper, Jim, Martin, Tom



business (although he does still play bagpipes, apparently). The first time he left, however, an old schoolfriend quickly reappeared. "I knew Jim and Tom from back in Tillydrone, which was a pretty rough estate in Aberdeen," says Wattie Duncan. "We all shared a love of football and played for the school team, but they're three, four years older than me, so I was the whippersnapper getting a game with the big boys. They were in this great punk band called Bondage, they rehearsed in the school and us younger kids would stick our nose through the window and shout abuse. But it was great, seeing them doing it, and I picked up a guitar myself."

Duncan found a job in IT with Credit Suisse in London and moved into a bedsit in Camberwell with his friend Derek Christie, who played live trumpet with the Jasmines. The pair hung out at Shepherd's flat on Selhurst Road and jammed sometimes, and when Sanderson left, Duncan was asked to take over.

"Wattie went straight into Creation Records' offices and said, 'Right, I'm going to manage The Jasmine Minks, we're going to get a session, we're going to get some recordings done,'" says Shepherd, still incredulous. "McGee absolutely loved this – he loved people who did things outside the box, and that was Wattie. Next, he stormed into Broadcasting House: 'I want to speak to Janice Long.' So Wattie's speaking to Janice Long, she says, 'Yeah, okay, let's book you in for a session.' It sounds difficult to believe now, but this actually happened."

Duncan was a brief but galvanising presence for Jasmine Minks. With him they recorded that session for Long, which was reissued in 2021, and then demoed their third album *Another Age* (1988), although he left to get married before it was recorded. The session aside, his one recorded contribution from this period was the song Cut Me Deep, which many fans believe is their best. The bittersweet Byrds influence would have fitted well on Teenage Fanclub's *Bandwagonesque* a few years later.

His replacement on the album was Dave Arnold from Kent band The Claim, and then the final Creation album *Scratch The Surface* (1989) saw the recruitment of Bristolian guitarist Ed De Vlam, who Shepherd compares favourably with Tom Verlaine. Shepherd thinks this album was his best collection of songs, but with hindsight he's proud of all the music the band made. Even then, though, the fourth album felt like a record out of time.

"By this point the poppy guitar stuff we were doing just wasn't getting the same attention," he says. "More funky bands like Happy Mondays and Stone Roses were coming to prominence, and [in comparison] we sounded really stodgy. Hardly anybody was turning up at our gigs, we were just trudging along trying to keep going, but it died off pretty quickly. By late '89, early 1990, that was it. We didn't stop, we just slowed right down."

The 1991 compilation *Soul Station* was put together by McGee without the band's input and followed on from the 1986 import comp *Sunset*. Prompted, Shepherd admits to wondering what might have happened if they'd held on for a few more years, by which time 'Madchester' had dissipated and Creation's rocket-powered resurgence thanks to Oasis shed new light on the label. Might the last version of their sound in the 80s have morphed into the kind of thing Teenage Fanclub fans would have loved? He does wonder, but he has no regrets.

But The Jasmine Minks weren't done yet. In 1999, the band painstakingly built themselves an early website and through it digitally released the album *Veritas*, a record with electronic elements which was apparently unplayable live due to the time taken to reset the floppy-disc-driven equipment (a reissue's been mooted, but Shepherd's not sure if he wants to hear it again). McGee was astonished by the website, the partial inspiration for his "internet-only" – but later physical – post-Creation label Poptones, for which The Jasmine Minks recorded their last album to date, 2001's *Popartglory*. It contained the song Daddy Dog, featuring the politician Tommy Sheridan, then still best-known as a firebrand socialist from Glasgow, before his court case with the *News Of The World* and reality TV infamy courtesy of *Big Brother* took over.

With Duncan back in the band and occasional assistance from Musker and Iain Slater producing once more, they've become more active in recent years. The single Ten Thousand Tears (2017) was a fundraiser for Motor Neurone Disease, from which Duncan's brother died, and the double A-side Step By Step/Gravity (2019) sat alongside a light touring schedule of a couple of gigs a year before the pandemic.

As well as planned reissues of the band's entire catalogue, work is nearly complete on both a seventh Jasmine Minks album and a solo record by Jim Shepherd, who now works as a teacher in the Highlands of Scotland. "I liked being covered in the fanzines in the early days, that's where we got a lot of the more obsessive articles," reflects Shepherd.

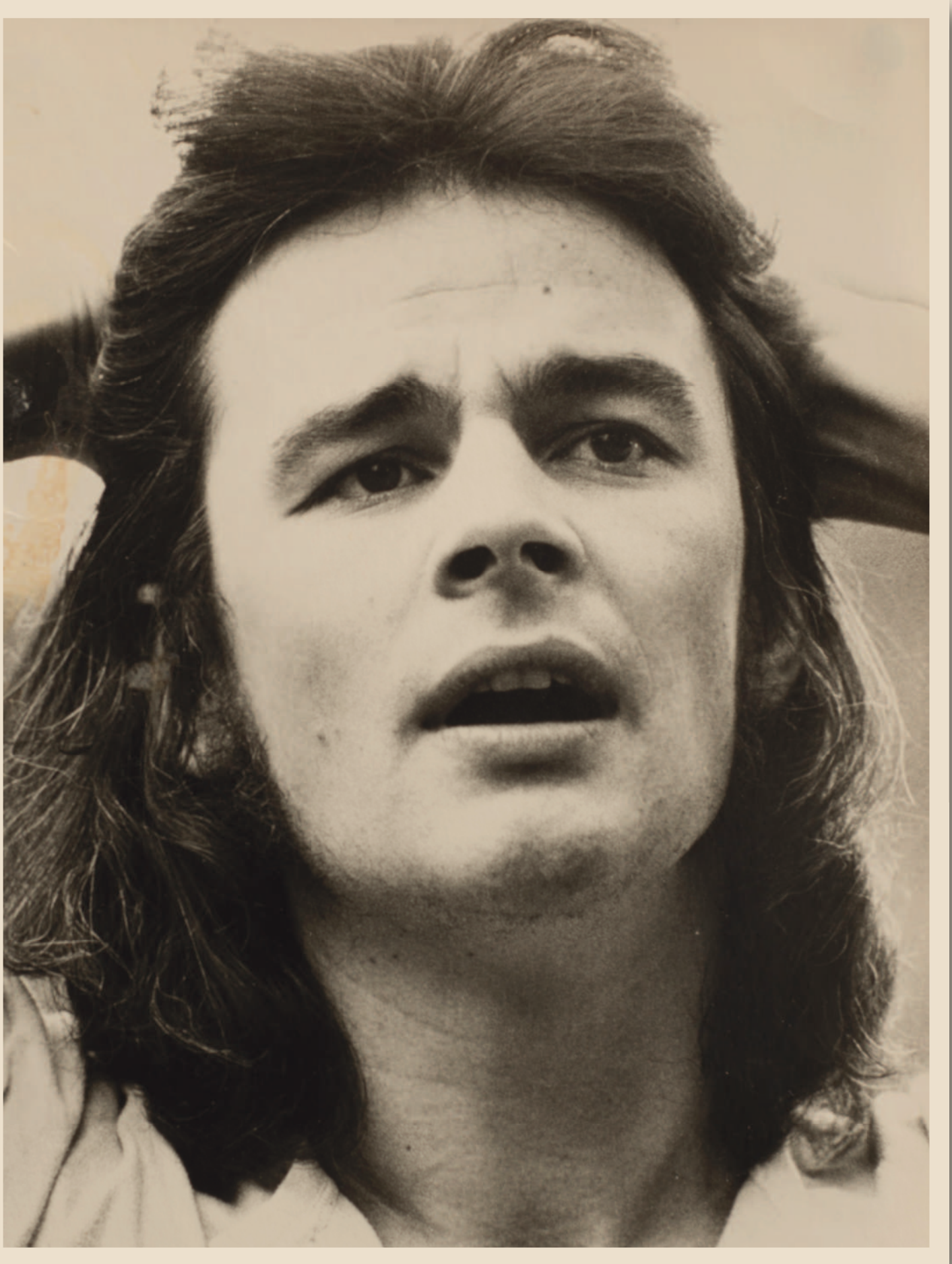
"I like people who have that kind of purity," he affirms. "It might sound up-your-own-arse, but I like reading 'this has changed my life!', because music has the ability to do that, especially when you're really young. You've got something to live for if you have music and a movement that you love." RC

The Jasmine Minks' two BBC radio sessions (*John Peel 17.02.86 *and* Janice Long 24.11.86*) are available on Precious Recordings Of London. Precious releases BBC radio sessions on gatefold double 7" vinyl, all with postcards, downloads and sleeve-notes. Already released: Jasmine Minks, BMX Bandits, Blueboy, Heavenly, Weather Prophets. Hefner and Prolapse are due in May, followed by Hurrah! and Soup Dragons. All at precious recordings oflondon. bandcamp.com or discerning record shops.

THE JASMINE MINKS Discography

84	Creation CRE 004	**Think/Work For Nothing** (p/s)	**£10**
84	Creation CRE 008	**Where Traffic Goes/Mr. Magic** (foldout p/s)	**£15**
85	Creation CRE 018	**What's Happening/Black & Blue** (p/s)	**£6**

Photos: Nick Jones; Jim Barr; Bleddyn Butcher



Miracles Worker

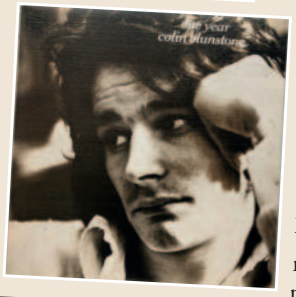
His intimate, breathy vocals for The Zombies helped make *Odessey & Oracle* a late 60s classic. But it was on *One Year*, his debut solo album from 1971, where **Colin Blunstone** really came into his own, not just vocally but compositionally. And if he never quite delivered commercially, he remains the subject of cultish adoration, as verified by certain Pet Shop Boys and Sonic Youths. **Johnnie Johnstone** is very much there.

"I've often thought it would have been better if we had done all of *One Year* with strings, but the budget wasn't there, so we had to make the best of what we had," laments Colin Blunstone. "Still, I think it works pretty well."

Blunstone's solo debut – recently afforded a lavish 50th Anniversary reissue – was conceived in the strangest of circumstances and released to little fanfare in November 1971. Its commercial success was negligible but, like much of its creator's work – whether with The Zombies or as a solo artist – it has subsequently received widespread acclaim as one of the most beguiling albums of the early 70s. Blunstone would go on to release two further marvellous albums for Epic, before signing to Elton John's Rocket label in 1976.

When his third single from *One Year* – the first two bombed – hit No 15 on 12 March 1972, Blunstone had been without a chart hit in over three years. As its climb up the UK singles chart stalled, perched imperiously at the summit was one of the most successful ballads of all-time. Written by two doomed Welshmen and sung by a New Yorker in a single take, it would go on to sell close to a million copies in Britain alone. The song's performer, Harry Nilsson, certainly knew all about the transitory nature of pop stardom. He, too, had last tasted chart success three years earlier, with the Fred Neil-penned Everybody's Talkin' (which had featured prominently in the movie *Midnight Cowboy*), but he hadn't had a look in since. Without You would briefly crown him the prince of pop, but after his *annus mirabilis*, he would only hit the UK Top 40 again on a solitary occasion.

Curiously, Blunstone had spenned a song of his own called I Can't Live Without You – recorded just a few miles along the road from Nilsson's blockbuster, at Abbey Road – but it was his ornate cover of a Denny Laine tune called Say You Don't Mind which would finally crack the charts. Remarkably, it would be the last of *his* singles to hit the Top 30 until 1981. Pop music can be a fickle business. It can also be a baffling one.



"My career's been pretty strange from the beginning – madness, the whole lot of it!" he declares today. Even by his own reckoning, 1969 was his strangest year of all. Bizarrely, he found himself working as a clerk for an insurance company in London, before being tempted out of musical retirement to re-emerge as a solo artist the following year. His confidence sufficiently shaken, he opted to use a pseudonym (Neil MacArthur) for his first few solo 45s in order to discretely assess the public's reaction. One of those happened to be a reworking of She's Not There, a song which, five years earlier, had scored The Zombies a huge Transatlantic hit. However, the band had struggled to make much of an impact after 1965 and, within months of the release of their 1968 psych-baroque marvel, *Odessey & Oracle*, Blunstone had packed it in. How had it come to this?

"It seemed to us – in fact, it wasn't true – that there just wasn't any interest," he admits, "and that led us to the conclusion that it was time to start up new projects. All those feelings were intensified by the fact that the three non-writers [himself, Paul Atkinson and Hugh Grundy] were undergoing a lot of financial pressure. That was less to do with the record company, and more to do with a very ill-planned touring career. Though we toured constantly for three years, we had made practically nothing, despite having many hit records all around the world."

The terms of The Zombies' contract with EMI were clearly more favourable to Rod Argent and Chris White, and when both single (Care Of Cell 44) and album failed to chart, the group decided to disband. "All three non-writers had to get a job," he explains. "People say all kinds of things about what I did: insurance salesman; insurance agent; insurance underwriter. I didn't know anything at all about insurance! I was simply working as a clerk in a busy office."

Still reeling from the trauma of leaving his friends and bandmates with whom he had intimately shared the bulk of the previous seven years, Blunstone was suddenly catapulted into virtual anonymity. "It was such a sad, traumatic time for me," he reveals, "but because I was working in such a busy office, I didn't have too much time to dwell on things. I took the first job I was offered, and yet somehow people think I chose insurance over music. I didn't. I simply chose eating over not eating!"

Thankfully, fate would intervene. Al Kooper, staff producer for CBS, managed to acquire a copy of *Odessey & Oracle* while on a

"PEOPLE THINK I CHOSE INSURANCE OVER MUSIC. I CHOSE EATING OVER NOT EATING!"

trip to London and, convinced the album could yield a few hits, arranged for a re-release on the CBS subsidiary, Date. At the second time of asking, Time Of The Season slowly gained some traction Stateside in March 1969. "While I was working in the office, it became a big hit there – No 3," Blunstone recalls, "and when that happened there was a lot of interest in me recording again." *Odessey & Oracle* may not have flown off shelves back home, yet it reawakened interest in its creators following its Stateside success.

Blunstone was initially contacted by Mike Hurst, who had just produced Matthew & Son for Cat Stevens as well as Manfred Mann's Mighty Quinn and PP Arnold's First Cut Is The Deepest. "I got a few other calls as well, but Mike was well-respected," he confides. "It was decided we would start recording some tracks at Olympic Studios. For the most part, Mike recorded the tracks, and my involvement was simply putting a vocal on them. One of the tracks we decided to record was She's Not There, which now seems a strange idea. But in many ways, I was testing the waters to see if there was a way forward for me in the record industry. It had been suggested that I change my name, and it ended up as Neil MacArthur, which seems very arbitrary, and with retrospect I should have thought about it a bit more." The recast hit briefly grazed the Top 40 but would soon disappear, as would the elusive MacArthur.

In the meantime, Rod Argent and Chris White had set up a production company together, primarily to compose and release songs together for Rod's new band, Argent. "Chris and I had a chance conversation when we were driving home from a party, and he asked if I would consider coming to record, with him and Rod co-producing. 'Forget the Neil McArthur name,' they said. It just seemed like such a great idea – to get the old team back together."

Early sessions yielded recordings of several demos which have subsequently lain dormant for 50 years, and those tracks comprise the recently unearthed collection, *That Same Year*. Their unrefined intimacy bears witness to the reality of Blunstone's eggshell confidence at the time. In many ways the tracks are the complete antithesis of the lavish chamber productions of *One Year*, but Blunstone's fragile, smoky vocals and his McCartney-like ability to write a heart-wrenching ballad are consistent with the tenor of the songs which would eventually materialise on his debut. While some, like the gorgeous Are You Ready, never made it onto record, others such as Though You Are Far Away, Let Me Come Closer To You and Caroline Goodbye did return in more robust form on *One Year*.

"There are actually 14 song ideas," he says of songs that provide a fascinating insight into Blunstone's artistic progression from Zombies lead vocalist to songwriter and performer in his own right. "They were found quite by chance. Chris White's sons were cataloguing his songs and came across reel-to-reel tapes of demos that I'd done, which no one knew existed. I don't remember the sessions at all, nor some of the songs, so it was very exciting hearing them for the 'first' time. Some are hardly even demos; they're just ideas for songs. Four of them were reworked, two or three for *One Year*, and possibly one for [1972's] *Ennismore*, but I only have the briefest memory of recording them."

Sessions for *One Year* began in 1970 at Sound Technique with engineer Gerry Boyes, but before long, Blunstone, Argent and White sought out a more familiar location for rehearsals. "We ended up back in Studio 3 at Abbey Road with Peter Vince in the engineer's seat," he notes. "He'd worked with Geoff Emerick on *Odessey & Oracle*." Because of Argent and White's production deal with Epic, Blunstone was quick to take up the option of signing with the label. However, despite the guiding hand of Tony Visconti, the first two tracks chosen as singles did virtually nothing: Mary Won't You Warm My Bed (like a forgotten mid-tempo Motown classic); and the sublime Caroline Goodbye, written shortly after his break-up with 70s model and actress, Caroline Munro. That didn't auger well, particularly as Visconti was already enjoying huge success with Marc Bolan who had been thrust into the vacuum created by the Fabs' split to become Britain's biggest teen idol. By the spring of 1972, Visconti's fairy dust sparkled like gold on the records of David Bowie, whose coronation as 70s pop king was already underway. But with Blunstone, it seemed there was nothing doing.

"I can remember the sessions at Abbey Road vividly," he recalls. "We were just trying to find a way forward and some tracks don't sound like they were made for the same album. At the time, you couldn't record tracks and not use them – not on the budget we had. Some of the earlier tracks were very different, and that's one of the reasons I called the album *One Year*. I was used to recording albums very quickly with The Zombies and it quite surprised me when I realised we'd been recording for a whole year. We were experimenting with different kinds of music, trying to find a way forward, so it almost became a diary of that year."

However, as sessions progressed, something wasn't right. Enter Chris Gunning, the game-changer for the direction the album would take. Gunning's luxuriant chamber arrangements helped make *One Year*. "I know Rod had been listening to a lot of Bartok," Blunstone muses, "and we were interested in Chris taking a completely new approach with the arrangements, incorporating a bit of Bartok and a string ensemble."

The first contribution Gunning would make was backing for a cover of Tim Hardin's Misty Roses. "We did it in one take," Blunstone says, "but it was very short – a minute and a half long – and then Chris came up with this wonderful string arrangement. The first part

Shopping around: Blunstone promoting his solo debut, *One Year*

"I EXPERIENCED PROBLEMS, PARTLY DUE TO CONFIDENCE"

was recorded at Sound Technique live, and then I put the vocal on the second part of the song at Abbey Road. You can't hear the join, but the two parts were recorded at different times in different studios with different people."

Misty Roses was extraordinary, and one of two songs Blunstone performed for *The Old Grey Whistle Test* in December 1971, just after the album's release. Sadly, only footage remains of the second song he showcased that evening, which he performed with characteristic panache, aiding its gradual ascent up the charts. "I had a 21-piece orchestra for Say You Don't Mind on the record, but on the *Whistle Test* I think we had a quintet," he remembers. It's a hushed yet impassioned performance, executed with minimum preparation. "I'd never sung it live before, and I hadn't known the musicians who played on the show. Neither would I ever meet them again!"

One Year was laden with golden moments: the thrilling multi-tracked falsetto on I Can't Live Without You; the ostentatious Gunning arrangement on Smokey Day – one can almost visualise the ruffled sleeves of Edwardian ghosts haunting the corridors of some stately manor; the mournful, woozy brass arrangement on Let Me Come Closer To You. These are songs of love and loss, always on the verge of despair but delivered with the healing balm of that honeyed larynx. Only the opener, She Loves The Way They Love Her, and Mary Won't You Warm My Bed, don't quite fit the album's sombre mood.

Upon its release, *Record Mirror* pronounced Blunstone "the star of '72" but the album's grainy monochrome cover portrait was scant competition for Bowie's fiery-headed alien invader. Still, listening today, it still beggars belief that Caroline Goodbye wasn't a hit single – it remains as perfectly constructed and sumptuously evocative as any Bacharach heartbreaker. Indeed, the sympathetic production throughout makes for a cohesive listen, especially impressive given that its producers (Argent and White) were by then experimenting with a far harder sound.

"Rod wanted Argent to be a rock band," Blunstone suggests. "It was a very deliberate route to take. He wanted it to sound tough, but with me that was never the case. Some of the songs such as Andorra Rod didn't want to do. He felt it didn't have a hard enough edge."

Andorra would make an appearance on Blunstone's second LP, *Ennismore*, released in November 1972. As well as refining his songcraft for that album, he had to learn quickly how to work under competing sets of pressures. "I'd toured with the album *One Year* and it had been really tough touring with a four-piece band and a five-piece string quintet," he says. "We accompanied ELO on their first tour, but it proved very difficult with nine people and a road crew. The hotel room, the bus you would use, all the gear - it was just so challenging! And it's one thing doing that in the UK, but imagine going to America, or the Far East."

Circumstances dictated that the next album would sound significantly different.

Idol pleasures: Blunstone onstage in 1971

"The strings were not as upfront on *Ennismore,*" he acknowledges. "It's a regret, really. I think quite by chance we'd found a very interesting combination of my voice with very modern classical string arrangements and it's a shame we didn't take that forward, but it was probably inevitable."

While his confidence as a songwriter was growing, with the new album featuring seven of his compositions (as opposed to four on *One Year*), he remains frustrated by some of the more traditional arrangements, particularly on How Wrong Can One Man Be, noting: "that could have been done in a classical way, but it's just the way I played it on guitar. It didn't have to be that kind of country arrangement."

Ennismore's best-known track remains his smouldering version of Russ Ballard's I Don't Believe In Miracles. "He [Ballard] played it to me at his house," he tells *RC*. "It could have been a much bigger hit. When you release a single there are so many things that can go wrong, and there were problems with the promotion of that record. We were promised *Top Of The Pops* once it made Top 30, but unfortunately it stalled at 31, and that was that. Everything then was dominated by *Top Of The Pops*. You needed television to get your song up the charts. As soon as the radio play tapered off, sales started to taper off."

Journey, Blunstone's third album, released in 1974, utilised the twin talents of guitarist Duncan Browne and multi-instrumentalist Pete Wingfield, who also composed three of the album's songs. It was another strong set, although few of its songs were perhaps quite as memorable as Say You Don't Mind, Caroline Goodbye or I Don't Believe In Miracles. Two of the more striking passages on the album include The King's Singers' choral introduction to Beginning, which eventually cedes to Browne's wonderful picking at the start of Keep The Curtains Closed Today. "I'm quite exposed on those tracks," reflects Blunstone. "*Journey* was the last album I recorded before I started to experience problems with my voice. The next three albums I recorded for Rocket Records were great times, but I started to experience problems, partly medical-related and partly due to confidence. It became very difficult for me to sing and keep in tune during those years and even well beyond that. It's only comparatively recently that I've managed to recover from that."

Blunstone still has no idea how many albums he sold with Epic, but he accepts that having no manager hampered his commercial viability. He remains philosophical about that, acknowledging that he has enjoyed his fair share of good fortune, including his 1980 Top 20 hit with Dave Stewart, a cover of What Becomes Of The Broken-Hearted?

The stars first aligned in the school classroom, where due to more archaic logarithms (an alphabetical seating plan) he was positioned next to Rod Argent's neighbour Paul Arnold from whom he learned of the former's plan to establish a pop group. That group The Zombies didn't have a vocalist and it was only during a tea break at the band's very first rehearsal, when Blunstone began singing Ricky Nelson's It's Late, that the conundrum was solved.

"It was only by chance I ended up singing," he accepts. "My voice was completely natural, the one I was born with. It was only in much later life where I was given some direction from a singing coach, and he gave me a set of exercises to strengthen my voice which I still do today."

Indeed, with recent dates in New York and LA performing *One Year* in its entirety under his belt, as well as a new Zombies album in the pipeline (the band reunited in 2004 and have toured regularly since, making a further three albums), the voice has served him faithfully for almost 60 years.

And the enduring sense is one of quiet satisfaction at his achievements. "Forty or so years later, *Rolling Stone* named *Odessey & Oracle* as one of the Top 100 Albums of all time," he says, with some pride.

Despite the muted commercial performance of *One Year*, with that album and *Odessey & Oracle*, Blunstone created timeless work. The former, especially pleasingly since it's a solo record, is today feted by musicians as diverse as Thurston Moore and Neil Tennant and is finally receiving the kind of ecstatic reviews which were its due half a century ago. Not bad for a mild-mannered insurance clerk.

One Year *is on Sundazed.*

HAMMER TIME!

We regularly look at the most expensive records in these pages. But have you ever wondered what are **the most expensive individual pieces of memorabilia?** We did, which is why we came up with this definitive inventory of the 101 priciest items to ever come under the gavel, from cars to guitars, dancefloors to – yup – teeth. Spoiler alert: list doesn't contain loo seats or fag butts.

Cheers for souvenirs: **Ian Shirley**

Many moons ago an old geezer tried to sell me, Ian Shirley *(right)*, a used car. The old geezer in question was Nick Mason of Pink Floyd and he was trying to move on an East German Trabant that formed part of his extensive car collection. The figure he wanted was five or six grand. Looking back, I wonder: did I miss an opportunity to invest in something that I'd be able to sell for two, three or 10 times that value today – especially if I had got him to sign the dashboard?

While the value of rare records is dependent upon known factors like condition and scarcity, the memorabilia market is totally different. There were 99 copies of the rare self-titled 1971 Grannie LP that is worth over £1,000 but when it comes to a used Jimi Hendrix Woodstock guitar or a dress worn by Amy Winehouse on her last live performance, there is only one.

But what constitutes memorabilia? Well, it could be ticket stubs from gigs, flyers, posters, guitars, clothing, or hand-written lyrics. It also involves the unusual: I remember one auction that sold several used Elvis Presley cigars. Indeed, one of John Lennon's teeth has gone under the auctioneer's hammer.

Of course, when it comes to price the market is driven by scarcity and, at the top end, those with deep pockets allowed to indulge their desire to own a blue-chip instrumental totem previously wielded or pounded by Keith Richards, Paul McCartney, Bob Dylan, or Elton John. Or it could be a classic car that the likes of Rod Stewart or even Neil Young have taken pleasure in driving before moving them on. Hand-written lyrics to iconic songs are also sought-after, as well as items of clothing that range from Michael Jackson's sequinned glove to original Vivienne Westwood punk gear.

This list comprises the top 101 most expensive items of memorabilia ever sold at public auction. It doesn't include rock star homes, which would be another list entirely, and besides, a house is more than just an "item" (then again, someone with a keen eye for a bargain bought Bill Wyman's toilet seat in 2020 – complete with Rolling Stones tongue logo – for $1,152!) There might be some omissions – notably, things sold privately that remain undocumented. There are also items that have not yet come to market that would command eye-watering prices if they did, such as Brian May's famed Red Special guitar. But we have endeavoured to bring you a cracking rundown – all prices calculated in pounds sterling, with auction houses and year of sale in brackets.

101. Elvis Presley Millionaire suit (Gotta Have Rock And Roll, 2008) £81,949

This is the suit that Presley wore in the 1967 film *Clambake* in which he played the son of a millionaire. It was custom-made for the King by the famous Hollywood clothing designer Nudies.

100. Prince Cloud guitar (Bonham's, 2016) £87,500

Prince used this black Schechter Cloud model custom made by Andy Beech on tour with the New Power Generation in 1993. It was then given away as an MTV competition prize in August of the same year and was sold two decades later by the winner.

99. John Lennon Bandsman tunic (Cooper Owen, 2005) £100,000

This was the bandsman's tunic worn by Lennon for a *Life* magazine photo shoot in America in 1966. Crucially, it inspired the band to dress in similar outfits for the *Sgt Pepper's Lonely Hearts Club Band* album cover.

98. Ringo Starr Austin Mini Cooper (Bonham's, 2017) £102,300

All The Beatles had Mini Coopers, but Ringo requested a hatchback conversion undertaken by Harold Radford coachmakers to allow a set of drums to fit into the back and rear seats. Originally bought by Brian Epstein's company, ownership was transferred to Starkey on 15 June 1967, and he sold it in December 1968.

97. Dave Davies Gibson 1958 Flying V Korina guitar (Heritage, 2019) £119,333

The Kinks' guitarist bought this axe in 1965, deploying it live, in the studio and on TV shows like *Shindig!* Davies was one of the first to play the Gibson Flying V, which led to an upsurge in its popularity. He owned this one until 1992.

96. George Harrison Black leather jacket (Bonham's, 2021) £110,450

I'd love to own a Lou Reed leather jacket, or the one George Michael wore on that Wham! LP cover. Saying that, you can't get more iconic that the leather bomber jacket versions that The Beatles wore on- and offstage during their Hamburg days. This was Harrison's.

95. The Beatles Shea Stadium Poster (Heritage, 2021) £111,048

This poster to promote The Beatles' legendary Shea Stadium concert on Tuesday 23 1966 holds the record for the most expensive music poster ever sold, although it shares the title with a poster advertising the appearance of Hank Williams at the Canton Memorial Auditorium on 1 January 1953 – Williams died en route to the venue.

94. Francis Rossi Fender Telecaster (Bonham's, 2019) £118,812

The Status Quo frontman bought this guitar second-hand in Glasgow for £75 in 1968 and used it for the next 47 years before giving it a well-earned retirement in 2015. Its famed green colour was applied by Rossi himself using old furniture paint.

Photos: (Mini Cooper) Simon Clay; Julien's Auctions; HA.com; Bonham's

93. Ringo Starr Watch (Julien's, 2015) £132,666
You can't hang it on your wall or store it in a bank vault, but you can wear this yellow gold Patek Phillipe self-winding wristwatch originally bought by immaculate timekeeper Ringo in November 1971. A Patek two-time world crown with a cloisonné enamel dial sold for £5,730,000 in May 2021.

92. The Beatles/John Lennon Hamburg documents (Bonham's, 2021) £137,750
These forms and documents pertaining to The Beatles' stay in Hamburg from 1960 to 1962 include Lennon's application for a residence permit. As well as a Lennon passport photo, the set includes a note from original member Stuart Sutcliffe.

91. John Lennon Placard drawing (Julien's, 2014) £138,440
This "Hair Peace" placard was hand-drawn by Lennon and Yoko during their Bed-In protest in Canada in May 1969. It's an iconic part of Lennon history and key to its provenance was its appearance in photographs taken at the time.

90. Keith Moon The Who drumhead (Julien's, 2016) £138,810
Moon used this drumhead – which also featured a small picture of his head – in 1969. When the rim of the head cracked, he gave it to Courtney Johns, drummer of a band called Silk who supported The Who at Ohio University on 7 November 1969.

89. Michael Shrieve Ludwig drum-kit (Julien's, 2017) £138,810
Shrieve was Santana's drummer and used this kit at Woodstock on 16 August 1969, during which he battered out a legendary 10-minute drum solo on Soul Sacrifice. He played the same kit on Santana's first two seminal albums.

88. David Gilmour Fender Stratocaster (Julien's, 2021) £148,065
This was one of six vintage Stratocasters bought by Gilmour in the 80s and was known as Cream 2 due to its colour. It served as backup to Cream 1 during Floyd's *A Momentary Lapse Of Reason* tours between 1987 and 1989.

87. Paul McCartney Hofner violin bass (Julien's, 2013) £151,978
McCartney famously used this German make since 1961 and was presented with this one by the company in 1964. They only made three for him and one was seen in the recent *Get Back* documentary.

86. Cher Bentley (Julien's, 2006) £158,311
This one really did only have one previous careful lady owner – Cher. This 2005 Continental GT Coupe only had 4,385 miles under the belt when it went under the hammer. Starting price for a Bentley like this today is £157,000.

85. Ian Curtis Vox Phantom VI Special (Bonham's, 2020) £162,562
This 1967 guitar was played by Curtis on several Joy Division dates in 1980, features on Heart And Soul on *Closer* as well as in the video for Love Will Tear Us Apart. It was used on a few New Order tracks before being gifted by the band to Natalie, the daughter of the late Ian Curtis.

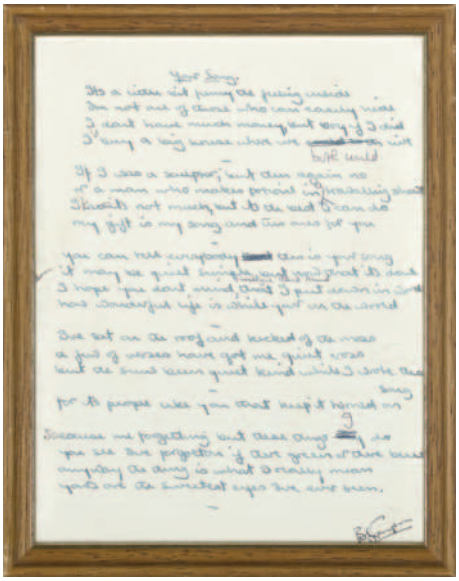
84. Eddie Vedder Fender Telecaster (Van Eaton Galleries, 2021) £164,336
Unlike Bono's guitar (No 83) you can't play this one as Pearl Jam's Vedder smashed it live onstage. This is a record for a destroyed guitar – but only because iconic smashed instruments by the likes of Pete Townshend and Jimi Hendrix have not come to market – yet.

83. Bono Gibson ES-175 (Van Eaton Galleries, 2021) £164,336
As well as being the frontman and lead singer with the most successful Irish band in the world, Bono is also the second-best guitarist in U2. He allowed this tour-played black guitar to be auctioned off to raise funds for The Edge's Music Rising charity.

82. Michael Jackson *Dangerous* tour stage jacket (Julien's, 2012) £167,623
There were only two of these made by designers Dennis Tompkins and Michael Bush for the 1992-3 *Dangerous* world tour. The jacket also featured on the cover of the 1995 album *HIStory*.

81. Les Paul Fender Nocaster (Julien's, 2012) £167,623
This legendary guitarist pioneered the development of the solid bodied electric guitar and 8-track recording. This guitar was made in 1951 and sold as part of an auction of his estate after his death in 2009 at the age of 94.

80. Bernie Taupin Your Song lyrics (Bonham's, 2019) £169,995
Taupin was Elton John's long-standing songwriting partner, and this was the first of their many mega-hits. Sold by Taupin's estate, these original hand-written lyrics were signed and came with a 7", sheet music and a copy of the *Captain Fantastic And The Brown Dirt Cowboy* LP.



79. Eddie Van Halen Red Kramer guitar (Julien's, 2020) £172,240
The estimate for this axe was between $60,000-$80,000 but maybe the signature – "Yo Brian/Let's Get/Shucked Up/Eddie Van Halen/5150" – from Eddie when it was gifted to him some time in 1991 might have helped.

'LIVE BIDDING HAS CHANGED THINGS'

Katherine Schofield, Bonham's

Bonham's are one of the UK's long-established auction houses and have sold many rare items of memorabilia. Specialist Katherine Schofield answered key questions.

What is the current state of the music memorabilia market?
I've been working in this field for nearly 20 years. During unsettling times, we often see collectors looking towards other markets such as rock and pop memorabilia, resulting in big demand and consistently strong prices at auction. Since the pandemic there has been a lot of movement from people not only wanting to consign, having had time to go through their collections, but also wanting to buy back some of the old times. Our pop culture sales offer nostalgia in a lot. This has resulted in more competition on the day and the modest middle-market booming as well as the top lots. Prices have been strong with international interest at each sale and buyers becoming more confident to bid six-figure sums online and via the Bonham's app.

How important is provenance?
Provenance has always been important, especially for music memorabilia. Our research into each piece goes above and beyond to check that we have the full history to the items that we are offering. Yes, there are iconic and instantly recognisable items, but many have an important story behind them that adds to the value. We see new and existing buyers asking more questions with regards to provenance and so where we can we include letters or documents from the source. If applicable we try our utmost to image research. If we can find an image of an item of clothing being worn by an artist or an instrument being played onstage to illustrate in the catalogue, this can make the lot much more appealing and a way to obtain the best possible price at auction on behalf of our clients.

What are some of the most unusual items related to music memorabilia that you have sold at auction?
There are a couple that stick out. Recently it would be the Hasselblad camera from the estate of Iain Macmillan used to shoot the famous Beatles *Abbey Road* album cover. It had a very modest estimate of £2,000-2,500 and impeccable provenance so achieved £35,062 on the day. Another would have to be a Led Zeppelin scorched-and-burnt gong used by John Bonham that we sold in May this year. It had flying stickers all over the back where it had been in the plane's hold, without a case, while the band were touring. It was such a great find, having been bought at a small auction house in the early 90s, and it reached £57,250 on the day.

Blue-chip artists command the top prices and are most in-demand, right?
The Beatles, Rolling Stones and Bob Dylan are undoubtedly huge artists with big international followings and as such this correlates to buyers wanting to collect memorabilia surrounding them. The rock and pop memorabilia market started in the late 80s, so these original 60s groups have had a strong following from the start. These musicians and bands transcend generations, becoming entrenched in our culture, and I would see them as very stable collectables. Nirvana, Joy Division and others such as Coldplay, Ed Sheeran and big rock acts have grown more recently. As their fans become older and their incomes grow, new markets begin to open up, which keeps the category fresh and exciting to work in.

Do live auctions help command higher prices?
Internet live bidding has led to a marked change in all auction houses. The industry is grateful that this process is so established – it enabled us to continue to hold auctions throughout the pandemic. Bonham's' online platform provides a great way for international clients and those not able to attend an auction to be part of it and bid live. It also offers more anonymity than bidding by phone.

There is always a focus on big-ticket items, but some fans get amazing artifacts at low prices. Is it important that auctions serve fans at both ends of the financial spectrum?
Most definitely. It's really important to not only offer entry-level pieces, but also try new collecting areas within music memorabilia. I love when we try something new to gauge the market's reaction and see the price fly in the sale.

78. Jerry Garcia Martin D-28 acoustic guitar (Bonham's, 2019) £175,075

Made some time in 1941, Garcia used this classic acoustic on the *Festival Express* tour of Canada with the Grateful Dead in 1970 that included Janis Joplin, Buddy Guy and the Flying Burrito Brothers. It was sold with a DVD of the film of the tour released in 2004.

77. Keith Richards 1957 Mickey Baker Les Paul (Gotta Have Rock And Roll, 2021) £179,276

This rare black version was originally owned by Keith Richards, who traded it to Gram Parsons – formerly of The Byrds, The International Submarine band and The Flying Burrito Brothers in exchange for his 1959 Gibson Deluxe. The seller acquired it before Parsons' death by overdose in 1973 and half a decade later sold it for this price.

76. Amy Winehouse Dress (Julien's, 2021) £180,000

In November 2021, 800 items relating to the late singer Amy Winehouse raked in a whopping $4 million. Items ranged from this dress worn at her last live performance in Belgrade in June 2011 to a Temperley tan and black number worn at a concert celebrating Nelson Mandela's 90th Birthday that yielded £90,000.

75. Olivia Newton-John *Grease* jacket (Julien's, 2019) £181,517

The film *Grease* is all about rock'n'roll and this jacket worn by singer Olivia Newton-John is iconic. It went under the hammer along with other John items including *those* skin-tight leggings that went for $162,000.

74. Neal Schon 1977 Gibson Les Paul (Heritage, 2021) £185, 081

Owned and played by the Journey guitarist on their eighth (and breakthrough) album *Escape* from 1981, this black beauty was his go-to guitar for recording and subsequent international touring. The guitar was signed by Schon on the back in silver ink.

73. Elvis Presley 'Peacock' stage jumpsuit (Gotta Have Rock And Roll, 2008) £186,249

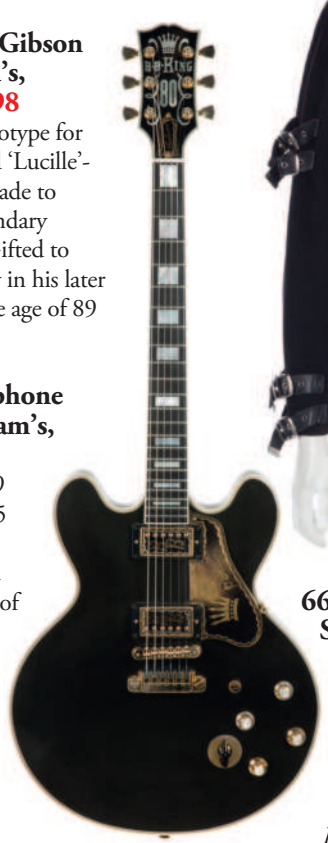
Elvis was famous for his white jumpsuits, and this one was worn onstage for concerts during a five-month period between 11 May and 8 October 1974. Designer Bill Belew made around 125 different jumpsuits and only a small number have been sold on the open market.

72. The Stamps Tour bus (Julien's, 2015) £199,658

Presley bought this for his backing vocalists, The Stamps, led by mentor JD Sumner, in 1976, and had it decked out with his TCB – Taking Care Of Business – logo. It sold with the original registration and signed $25,000 Presley cheque that covered the down payment.

71. B.B. King Gibson ES 345 (Julien's, 2019) £208,598

This was the prototype for 80 black and gold 'Lucille'-themed guitars made to celebrate the legendary guitarist's 80th birthday. Gifted to King, he used it extensively in his later years before his death at the age of 89 in 2015.



70. Jimi Hendrix Epiphone acoustic guitar (Bonham's, 2016) £209,000

Hendrix bought this FT 79 model second-hand for $25 in New York after the Experience's first American tour. This was his acoustic of choice for the next three years and was used to compose several seminal songs. In 1970, Hendrix gave the guitar to Blue Mink guitarist Alan Parker, who also put it to good use.

69. Michael Jackson We Are The World lyrics (Julien's, 2011) £209,045

The guide price was $3,000 to $5,000 but 48 bids later this *Bad* poster that measured 29 and a half by 12 inches, on which Jackson had written out – and signed – the lyrics to the USA For Africa song went for this colossal price.

68. Kurt Cobain Self-portrait (Julien's, 2021) £210,089

This self-portrait was rendered in black felt tip with Cobain writing, "I don't know how to play and I don't give a hoot!" It was gifted to photographer Jacque Chong in 1992 when she was taking promotional photographs for the Singapore leg of the *Nevermind* tour.

67. Michael Jackson *Bad* jacket, (Julien's, 2018) £222,008

This *Bad*-era black jacket was worn by Jackson on his first solo tour that commenced in September 1987 and ended in 1989. There is a signature on the back that gives the year '1998'. Jackson used this date from the 80s onwards on some items, as he believed that was the year he would die.

66. Jimi Hendrix Fender Stratocaster (Fame Bureau, 2012) £237,000

This is not just any Hendrix guitar but the black Strat that he sprayed with lighter fuel and set on fire after ending his set with Wild Thing at the *Monterey Pop Festival* in 1967.

'IT'S ONLY STUFF, ISN'T IT?'

Andy Gardner, Westwood Collector

Former international club DJ Andy Gardner and owner of the Themsay, Splinter and Splendid labels also collects Vivienne Westwood [above, with Andy] clothing, especially items made during the punk era.

What made you start collecting Vivienne Westwood clothing?

I've definitely got the collecting gene, be it vinyl, toys, guitars. I was just a toddler when punk was happening but having much older siblings meant that I was exposed to their musical tastes from an early age. By the time I was at school in the early 80s, it was cool to be able to bring your sister's Pistols or Siouxsie 45s into the playground and do battle with the Nik Kershaw-ites! I'd inherited a *Never Mind The Bollocks* poster – the ransom note lettering was brilliant and it soon found its way sharpie-d onto school books and bags. Jamie Reid's artwork was so amazing – it was just as 'year zero, full reset' as the music. The clothes seemed to just be an extension of all this. When you're 12/13 and discover Kensington Market, Camden, King's Road, it was like entering another world. The punks of my generation were all about studs and mohawks and those vile generic bright red tartan zip trousers – a uniform devoid of any fashion sense in my humble opinion. So, it was really easy to appreciate the original stuff, and even though it was now being copied all over on Portobello Market or wherever, it was still a cut above. In fact, some of my favourite bits in the collection are 'repros' from shops like BOY and I continue to buy from Worlds End when they put out a nice SEX or Seditionaries-inspired design – I don't differentiate between old and new, real and repro, I appreciate it all.

You have pristine unworn bondage trousers – are they your most prized possession?

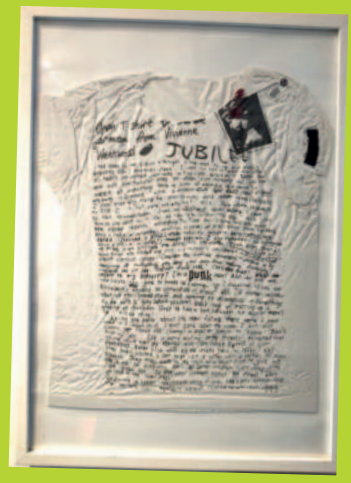
Possibly, yeah. It's one of my bucket list quests to find the matching jacket but I'm not holding my breath!

How did you build up your collection?

Travelling as a DJ meant that I got to find stuff abroad, often in or connected to second-hand record shops. It's amazing the number of old punks who now run record stores, especially in Germany for some reason! I collect punk and post-punk vinyl and have got to know a lot of these characters in recent years. Many visited the King's Road on punk pilgrimages to London as students or whatever and will proudly bring out a tatty muslin or T-shirt from the back of the shop and a bit of negotiation might occur! I totally steer clear of the fashion end of the trading world – the prices are ridiculous, and the people generally have no interest in or knowledge of what they're selling.

How important is provenance when buying?

Very important. It's lovely to find pieces from original owners – like the aforementioned German record store guys – as everything comes with a story and you can be pretty sure that it's the real deal. The clothes have been lived in and loved. But going in cold at an online auction and bidding against Japanese collectors for whom money is no object is no fun whatsoever – and impossible for my wallet from the off! So many people have been burned this way paying top dollar for fakes. One 80s pop star who will remain nameless – he's dead now, bless him – would knock out a "chicken bone" or "Venus" tee (among the rarest Westwood designs that pre-date 'SEX') to incredible accuracy regularly through the 90s. It would go up on the wall in a vintage shop (that shall also remain nameless!) on Portobello for three to five grand a pop. In walks Japanese tourist with platinum Amex, out goes T-shirt and 80s pop star pays the rent, simple as!



You have items from the early period when Malcolm McLaren and Vivienne Westwood were collaborating. Do you think the look of the Pistols was shaped by this clothing?

Definitely. There are so many photos of the band where they're literally head-to-toe in the clobber. In 1975 as the band were forming, I don't think anyone could have imagined what would happen a few months later. It's generally accepted that McLaren's initial interest in the band was to simply use them to advertise his apparel like walking clothes-horses.

The T-shirt of the two cowboys with their touching cocks is iconic to punk fans. What other items are as iconic in your collection?

I suppose the "You're gonna wake up..." T-shirt – it has the first ever mention of the band on the 'likes' side. It should be noted that this design, and a few others, were put together by Bernie Rhodes, then not yet The Clash's manager, who was very much involved with Vivienne and Malcolm during the 1974-75 period. Most of what people see as 'iconic' designs these days (God Save The Queen, the 'Anarchy' cover, the 'Destroy' swastika tees/muslins etc) don't really interest me as they were so mass-produced and many designs were just lifted from record covers.

What advice would you give to anyone looking to collect Vivienne Westwood clothing?

Don't pay more than you can afford and don't do it to try and make a quick buck. At the end of the day, it's only stuff, isn't it? You can't take any of it with you when you go. A lot of the collectors I talk to are very lucid. A general thought from many is that when a couple more generations will have left this mortal coil, it's highly possible that interest will drop, though not necessarily their value. More and more will find their way into museums/galleries as the individual owners disappear. They really mean the most to the people who were around at the time and took part in the punk movement. Most collectors enjoy their pieces, displaying them on their walls, and some are svelte enough to still wear them!

And anyone looking to sell any items should do what?

There are some great fan/collector groups online: '430' on Facebook has a lot of friendly, knowledgeable people including some who were involved in either the production or retail chains back in the day. Anybody wanting to buy/sell can get rapid and honest feedback from people on there, generally without all the usual online hating and jealousy that seem to inhabit many collecting sites these days. A quick shout out to James McGee who makes beautiful reproductions that more and more people are buying/wearing – his FB avatar is a photo of legendary 430 [King's Road] mainstay Jordan wearing one of his 'Anarchy' Shirts. I don't think one could get better approval than that! At the end of the day, they're just clothes, whether hand-stitched/printed on Viv's kitchen table in Nightingale Lane or knocked out by a skint student at St Martins and hawked off down at Brick Lane market on Saturday afternoons. As a still-lucid pre-2000s Rotten said: "Clothes are fun – wear 'em and wear 'em well!"

Photos: Julien's Auctions; HA.com

65. George Harrison Bartell electric guitar (Bonham's, 2020) £237,562

Blue Jay Way was a street in California where Harrison rented a house for a while and it was here in August 1967 that he was given this guitar. Fretless guitars are very uncommon and it is unknown if Harrison used it on any Beatles recordings. He gave it to session musician Ray Russell in 1984.

64. Kurt Cobain Cardigan (Julien's, 2019) £249,492

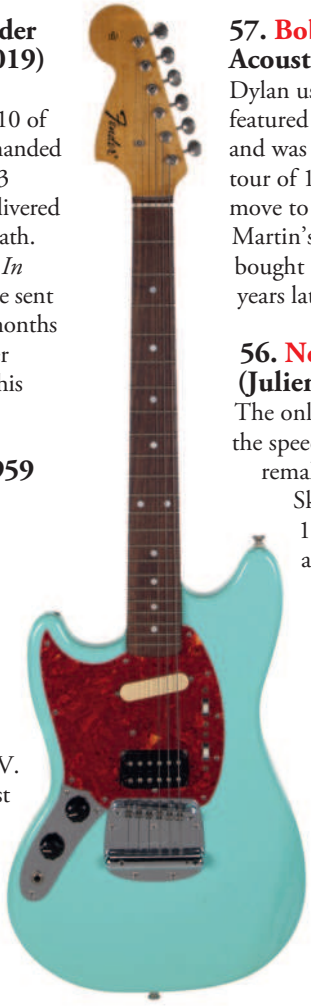
Not just any cardigan but the vintage green one that Cobain wore on the *MTV Unplugged* performance in 1993. It was originally gifted to seller Jackie Farry – personal assistant to Cobain and Courtney Love, and their daughter's first nanny – by Love.

63. George Harrison Futurama guitar (Bonham's, 2019) £250,000

A post-war ban on the importing of American instruments meant Harrison could not buy a Fender Strat like his idol Buddy Holly. So, he bought this Futurama – manufactured in Czechoslovakia – on hire purchase. Deployed in Hamburg, it was retired when Harrison bought a Gretsch Duo Jet guitar.

62. Kurt Cobain Fender Mustang (Julien's, 2019) £253,974

Scott Zimmerman made 10 of these special custom left-handed guitars for Cobain in 1993 although only six were delivered to the singer before his death. This one was used on the *In Utero* tour. Courtney Love sent the guitar to a fan three months after his death with a letter stating, "This was one of his favourite guitars."



61. Gary Grainger 1959 Gibson Les Paul (Heritage, 2021) £259,114

Grainger's career started with the band Strider who toured with the Faces, which saw him join the Rod Stewart group in 1976, all part of an immaculate musical CV. This 1959 classic Sunburst guitar is known as the Grainger-Burst after its now former owner.

60. Elvis Presley Stage belt (Julien's, 2018) £265,000

There have been a few belts sold from the Presley jumpsuit era. This one was worn at a performance in Hawaii in November 1972. The King, aptly, gave it to *Hawaii Five O* star Jack Lord and was sold by his family in an estate sale that also included a gold-plated gun gifted to Lord by Presley.

59. Universal Audio 610a console 2 (Julien's, 2019) £278,891

I recently saw Conny Plank's desk – I can see why there is a big market in classic studio equipment. This beauty helped capture legendary recordings by The Beach Boys, Frank Sinatra, Ricky Nelson and Crosby Stills & Nash in Western Recorder's studio No 2 in Hollywood, California.

58. Bill Wyman Fender Mustang bass (Julien's, 2020) £289,443

This 1969 orange Competition bass with racing stripes was used by Wyman on tour and in the studio between 1969 and 1971. It can also be seen being played by Wyman in the Stones promo film for It's Only Rock'N'Roll (But I Like It).

57. Bob Dylan 1963 Martin D-28 Acoustic (Heritage, 2017) £292,428

Dylan used this guitar in the late 60s; it featured in 1971's *Concert For Bangladesh* and was also used for his *Rolling Thunder* tour of 1975/6. In 1977 Dylan decided to move to Gibson acoustics and sold his three Martin's. Private guitar tech Larry Cragg bought this one for $500 and sold it 40 years later.

56. Neil Young Buick Roadmaster (Julien's, 2017) £296,130

The only damage done to a needle here was the speedometer of this limited-edition remake of a 1953 Buick Roadmaster Skylark convertible, of which only 1,690 were made. Neil bought No 1 and later sold it at auction.

55. The Edge Fender Stratocaster (Vega Galleries, 2021) £309,041

Another Edge guitar with immaculate provenance put up by the man himself to benefit his Music Rising charity. Used for the famed I Still Haven't Found What I'm looking For, we assume the buyer can no longer make that claim.

54. John Lennon Vox guitar (Julien's, 2013) £309,455

This custom-made prototype was made in 1966 and was played by both Lennon and George Harrison. Lennon later gave it to Alexis Mardas with a plaque attached to the guitar that read, "To Magic Alex/Alexi thank you/for been (sic) a friend/2-5-1967 John." It was first sold by Christie's in 2004 for £117,250.

53. Michael Jackson Sequinned glove (Julien's, 2009) £324,116

The sequined glove that Michael Jackson wore at the Motown 25th Anniversary is as iconic as his debut of the moonwalk during his performance of Billie Jean. It was an adapted golf glove covered in a mesh of rhinestones – unlike later gloves used by Jackson that deployed hand-sewn crystals.

Drive back: Neil's old Buick

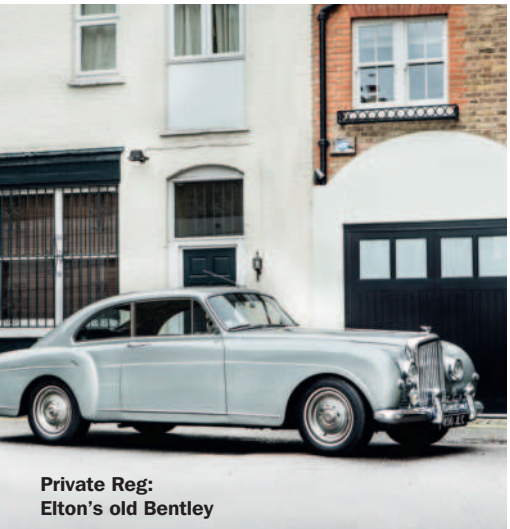
Photos: Julien's Auctions

52. The Edge 1976 Gibson Explorer (Julien's, 2021) £329, 393
This guitar was used by The Edge during and after their purple *Joshua Tree* period as a reserve for another 1976 model. According to U2 guitar tech Dallas Schoo it is "not as rare as the original 1958 edition [of the Gibson] but still very hard to find".

51. Ringo Starr Facel Vega II (Bonham's, 2013) £337,500
This French manufacturer only made a total of 2,900 hand-built luxury cars. Launched in 1961 there were only 29 right-hand-drive models made and Starr bought his for £5,000 in November 1965. He sold it in May 1968 although the name of Richard Starkey remains in the original logbook.

50. John Lennon Ferrari (Bonham's, 2013) £359,900
This right-hand-drive four-seater 330GT was the first car that Lennon bought in February 1965. It cost him £6,500. Lennon chewed through 20,000 miles in the next three years before selling it in October 1967. Many owners later, it was sold with Lennon's service history.

49. Elton John Bentley S1 (Bonham's, 2017) £366,666
This Continental Sports saloon was manufactured in 1956 and John bought it in 1976, giving it a full refurbishment. It was part of his fleet for the next 25 years, at which point he sold it to Sir Alan Sugar, who first sold it though Bonham's in 2007.



Private Reg: Elton's old Bentley

'IT'S THE NEW FINE ART!'
Darren Julien, Julien's

Darren Julien [above with Lady Gaga] is President and Chief Executive Officer of Julien's, based in Culver City, California. He examines the memorabilia market.

What is the state of the market now?
It has exploded and is at an all-time record high. I believe it will increase, with [more and more] collectors and investors collecting music memorabilia from around the world. It's the new fine art.

How important is provenance to items?
Provenance is king. This is why we like the single-owner celebrity auctions because you don't ever question the provenance of the items coming directly from the artist. But if a historic item is sold and it's not directly from the artist, the history of how it was obtained and photo matching both are very important.

I recall an auction in the UK where Elvis Presley's smoked cigar ends were sold at auction as part of an extensive catalogue. What are some of the most unusual items that Julien's have sold?
Anything associated with a high-profile or 'blue-chip' celebrity can bring good money. We often sell personal items from an artist's life or career. Some artists' items from their careers have value but in the case of Kurt Cobain, Elvis Presley, John Lennon, etc, anything they owned or touched has value. We have sold things like hair and random notes like to-do lists for big money.

It seems that blue-chip artists – Beatles, Stones, Dylan, Hendrix, Grateful Dead, Nirvana etc – not only command top prices but are in-demand. Is that because they are iconic and thus well-known?
Yes, the most collectable artists are those with a fanbase who transcend age groups and are globally well known. It also helps that the fanbase is people who have money like baby boomers. Most of them collect The Beatles, Grateful Dead, Nirvana, etc... but now rich millennials are starting to collect their favourite artists, including more contemporary bands.

How hard is it to arrive at a guide price for items, knowing that in many respects an item is only worth as much as someone is willing to pay for it?
It's not difficult to come up with estimates but they are more like "guestimates" where we keep them conservative. If something normally sells for or retails for around $10,000, we estimate it at $2,000-$4,000 and it creates more of a bidding frenzy. Whereas if you estimate something too high it won't garner as much excitement and those items tend to not sell as well. It's a psychology that works.

Has the ability to hold auctions online helped command higher prices in that anyone in the world can now bid on memorabilia?
Yes, this has definitely helped this market as it's allowed auction houses like Julien's to have a bigger pool of collectors and fans from around the world to participate in the auctions. I think this is the biggest reason that this market will continue to grow. We still have the auctions in the gallery and there is nothing like excitement in the room but onjuliensliv e.com, people from around the world can see and hear the auctioneer, participate in real time, and still get caught up in the excitement.

I imagine most estates and artists approach you directly. But do Julien's actively seek out auction opportunities?
We do get contacted regularly as for the past 20 years Julien's has been the leader in high-profile rock'n'roll auctions. It's a market we are proud to dominate. We rarely have to reach out to artists unsolicited but sometimes do when we think they would have a global appeal and/or high collectability.

What makes the auctions that Julien's holds so exciting is that fans can pick up items owned by their idols for a good price. I saw that a football signed to B.B. King sold for $100, some of Neil Young's train set carriages for $100 and five signed photos of Slash for $25...
That's just it. We don't want our auctions to be out of reach or only for elitists. It's important that fans who don't have a lot of money can participate in the excitement. Even though we hold most of the world records in this space, we want the average person to feel like they can walk through our doors and get involved.

Finally, have you ever been tempted to bid on any items yourself?
I mostly bid in other auction houses and use it as an opportunity to invest and sell them in our auctions in the future or at the right time. Our warehouse is full of amazing historical rock artifacts, so I don't feel the need to maintain a personal collection.

48. Robbie Robertson 1965 Fender Stratocaster (Julien's, 2018) £369,342

Robertson used this 1965 Fender Stratocaster on iconic recordings like Bob Dylan's *Blonde On Blonde* as well as live work. It was reconditioned and lovingly used by the guitarist right into the 00s who stated, "Each incarnation of my hot-rodding this instrument seemed to give it a new life, along with a different creative surge."

47. Paul McCartney Yamaha BB 1200 bass (Van Eaton Galleries, 2021) £373,940

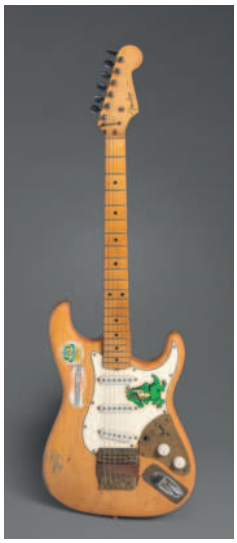
This sold just before Christmas as part of an auction organised by The Edge and producer Bob Ezrin to benefit their Music Rising charity. Macca deployed this bass during the 70s and 80s when his solo career continued to be red hot and he even played it on his 1982 Ebony And Ivory duet with Stevie Wonder.

46. Nick Mason Ferrari Dino 246 GT Spyder (Bonham's, 2018) £374,166

There were only 21 right-hand-drive versions of this classic car. Mason bought it new via car dealer Guy Salmon Ltd in September 1973. The car had another five owners before going under the hammer again. The Floyd drummer has several cars worth much more!

45. Neil Peart Drum kit (Bonham's, 2020) £377,121

This was the Slingerland drum kit that the late Rush thumper used between 1974 and 1977 and appeared on classics like *Fly By Night* and *Caress Of Steel* as well as five Canadian and US tours. Peart "retired" the kit in 1977.



44. Jerry Garcia Fender Stratocaster guitar (Bonham's, 2019) £395,026

Better known as 'Alligator' due to the sticker on the body, this was Jerry Garcia's guitar of choice through the Dead's fertile 1971-73 period. It was originally given to Garcia by Graham Nash after Garcia's guest appearance on *Songs For Beginners*. Nash paid $250 for it second-hand.

43. John Lennon Talisman (Gotta Have Rock And Roll, 2008) £397,985

Lennon started wearing this leather talisman necklace in May 1967 and was rarely seen without it until late 1968. It was the only thing he wore on the *Two Virgins* album cover in 1968. He later gave it to John Alexis Mardas – known as Magic Alex – who headed up the short-lived Apple Electronics.

42. Roy Rogers C.F. Martin guitar (Christie's, 2009) £417,583

This OM 45 Orchestra model retailed for $225 new in 1930 but Roy Rogers bought his second-hand for $25 in a pawn shop in $25. This is said to be one of the most beautiful looking and sounding guitars of all time. A modern replica retails at $80,000.

41. Elvis Presley Hagstrom guitar (GWS Auctions, 2021) £450,000

Presley borrowed this red Hagstrom Viking II from session musician Al Casey and deployed it on the '68 Comeback Special (where Casey appeared in the backing band), during live gigs and even on the sleeve of *From Elvis In Memphis.* Presley later returned it to Casey.

40. George Harrison Gibson guitar (Christie's, 2004) £450,000

This Gibson SG was owned by George Harrison and used by the Beatle between 1966 and 1969. John Lennon played it on some songs on the seminal '*White Album*'.

39. Elvis Presley Gold leaf-covered piano (Julien's, 2015) £460,557

Presley bought this 1928 Kimball grand piano for his mother in 1955. His wife Priscilla had it plated in gold leaf and it ended up in the music room of Graceland and was a feature of tours after his death. It was later displayed at the Country Music Hall Of Fame in Nashville.

38. George Harrison Rickenbacker guitar (Julien's, 2014) £460,557

Harrison bought this guitar in Mount Vernon, Illinois in 1963 while visiting his sister Louise. It was first seen on TV when The Beatles appeared on *Ready Steady Go!* in October 1963 and was also used in the studio. Harrison gave it to George Peckham, guitarist with The Fourmost, in the late 60s.

37. Eric Clapton 1968 Martin D-45 Acoustic guitar (Julien's, 2021) £471,110

This guitar was manufactured in 1968 and came into Clapton's hands the following year. Not only did good friend George Harrison use it to write Here Comes The Sun, but Clapton also used it for the first live appearance of Derek And The Dominoes at the Lyceum on 14 June 1970.

36. Prince Cloud 2 guitar (Julien's, 2017) £528,531

Many Prince items have gone under the hammer including several guitars such as a Cloud 2 Blue Angel ($563,300) and a yellow version ($225,000). These were hand-made by Andy Beech for Prince. At the same auction, hand-written lyrics to Miss Understood and Raspberry Beret sold for, respectively, $10,240 and $1,750.

'PROVENANCE IS KEY'

Paul Fairweather, Omega Auctions

Omega Auctions are one of the top auction houses in the UK, specialising in rare vinyl and music memorabilia. One of their 2021 highlights was their auction of a mouth-watering number of items from former Joy Division and New Order bass player, Peter Hook. Paul Fairweather took some time to answer some questions.

Describe the current state of the music memorabilia market.

Very strong! Items like autographs and gig posters are always very popular but it is musician-owned unique items that are seeing some amazing prices.

How important is provenance?

Provenance is key. It's important to be able to trace an item all the way back to the original source. I would always be wary of third- or fourth-hand letters of provenance stating that an item came from somebody that knew somebody that knew the musician etc. Where possible, provenance that directly links to the musician is invaluable – it could be a letter from them (the musician), a picture of them with the item, or if somebody met the musician then a letter direct from the person that met them detailing dates etc. will help maintain the item's history and provenance. Sadly, there are lots of scammers out there who will attempt to create provenance via letters etc. You really need to tread carefully. Best advice is to buy from a reputable auction house like Omega Auctions or a reputable dealer like Tracks.

What are some of the most unusual items you have sold?

We've sold some strange items, including John Lennon's tooth, Elvis' underpants and Paul McCartney's schoolbook.

Are The Beatles, Stones, Dylan, Hendrix, Grateful Dead, Joy Division and Nirvana the most in-demand artists?

They're certainly what you would class as blue-chip. A lot of them have lead singers who died young and in cases like this it means there are a finite number of items relating to them/their bands. Sets of autographs from the above will continue to rise in value especially as other band members are close to passing or they perhaps get to an age where they stop signing as much.

How hard is it to arrive at guide prices?

We use several different methods. Past sale prices for similar items are the starting point. We also consider current popularity, unique factors that apply to the particular item and also the quality of the provenance – you can't get any better than direct from the artist.

How important is a good catalogue and description to an auction item?

The auction market is worldwide so the vast majority of bidders cannot come to view items in person. They therefore need detailed and accurate descriptions coupled with lots of images so that they can bid in confidence, safe in the knowledge that what they receive will be exactly as expected.

Have online auctions helped command higher prices?

Indeed, but you need to have processes in place, which make it as easy as possible for buyers to pay for and then receive their items after the auction. We pride ourselves on trying to ensure that items are shipped within 24 hours of receiving payment. It can take a little longer where international shipments are concerned – especially with Brexit!

I imagine most estates and artists approach you directly, but is there an aspect of seeking out auction opportunities?

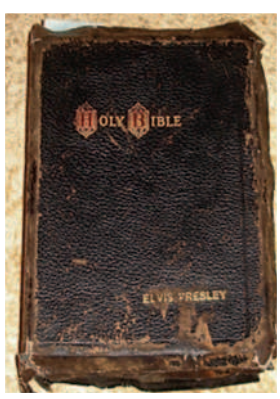
We are generally contacted directly by people interested in selling, be they acting on behalf of an estate or the artist themselves. It's a bit crass to chase funeral cars/contact widows directly so hopefully word-of-mouth will do the trick! This may mean we miss some big opportunities, but I can live with that.

Have you ever been tempted to bid?

The urge to bid on items went a long time ago due to the enjoyment we get through handling the amazing items we sell on behalf of other people. I do, however, still look at other auctions and can't resist bidding on both vinyl and memorabilia via that route!

What are some of the biggest prices you've received for music memorabilia?

Most recently we sold George Harrison's family home for £170k. Other highlights include: a Beatles collection of photographs taken by Mike Mitchell (£250,000), a Paul McCartney schoolbook (£45k), John Lennon's tooth (£23k), George Harrison's Porsche 928 (£35k) and Mercedes 500 SEL (£35k), George and Ringo jackets from the cover of *Help!* (£60k each), Elvis' bible (£59k), David Bowie studio tapes (ranging from £10k to £40k for Starman), *'The White Album'* No.7 (£23k), a Beatles Hello Little Girl acetate (£77k), Ed Sheeran's first recording on CD (£50k), numerous Led Zep signed LPs (ranging from £10k to £15k) and Beatles autographs (recently sold for £15k with prices ranging from £3k to £20k depending on what has been signed).



Homes – and everything else – under the hammer: Elvis' bible (£59k), George Harrison's old family home (£170k), and John Lennon's tooth (£23k)

35. Brian Jones Les Paul guitar (Julien's, 2020) £531,551

The legendary Stones founder member's 1968 standard model Les Paul replica gold top was sold at auction by former bassist Bill Wyman in 2020. At one time Wyman lent it to Terry 'Tex' Taylor of Tucky Buzzard who sprayed their name on the case.

34. John Lennon Piano (Gotta Have Rock And Roll, 2019) £538,063

This upright piano manufactured in the 1870s was used by Lennon to compose some of the songs on *Sgt Pepper's*. It was bought by Jim Irsay, owner of the Indianapolis Colts American football team, who also owns Prince, Bob Dylan and Jerry Garcia guitars.

33. Steven Tyler Hennessey Venom GT Spyder (Barrett-Jackson, 2017) £604,036

There were only 29 of these built and the Aerosmith frontman bought the first one off the assembly line for a price in the region of $1.2 million. The car has the second-highest speed of all time – 270.5 mph – but Tyler was not behind the wheel for that record.

32. John Lennon Give Peace A Chance lyrics (Christie's, 2008) £629,446

Lennon and Ono enjoyed their bed-in between 26 May and 2 June 1969 in Montreal, Canada. Lennon wrote Give Peace A Chance and recorded it live in the hotel room with 50 other people. This price was for one page of lyrics.

31. John Lennon All You Need Is Love lyrics (Cooper Owen, 2005) £655,000

These Lennon-penned lyrics were taken from a music stand directly after The Beatles' final TV appearance. "It's probably one of the few remaining Beatles lyrics in private collectors' hands and one of the most important musical manuscripts in existence," director Ted Owen stated at the time. More came to the market, though…

30. Elton John Steinway piano (Heritage, 2021) £677,397

Steinway originally loaned this Model D Grand piano to Elton John, who bought it and used it as his tour piano between 1974 and 1993, playing over 1,000 concerts. It not only featured at John Lennon's final concert at Madison Square Garden in November 1974 but on Queen's *A Day At The Races* LP when Elton let Freddie Mercury borrow it.

29. Paul McCartney Hey Jude handwritten lyric (Julien's, 2020) £687,090

You could have seen some of Macca's original lyrics at a recent British Library exhibition. This single page written in felt tip had wonderful provenance – a photo in front of John Lennon in the recording studio. By way of comparison, a letter from Napoleon to his love Josephine sold for £276,000 in 2007!

28. John Lennon Rickenbacker guitar (Julien's, 2015) £687,090

This model 1996 was originally given to Lennon by Rose Morris, the original importers of Rickenbacker guitars into the UK in 1964. Lennon used it until 1968 when he gave it to Ringo Starr and encouraged him to write more songs. Ringo sold it with perfect provenance.

27. Eric Clapton Gibson ES 335 (Christie's, 2004) £733,000

Slowhand used this cherry red electric – known as a semi-acoustic – beauty from 1964, on some of his most legendary recordings. The 1939 Martin acoustic that featured on his 1992 *MTV Unplugged* appearance sold for $791,500 at the same auction. A total of $7,438,624 was raised for charity from 88 guitars.

26. Bob Dylan Fender Stratocaster (Christie's, 2013) £737,000

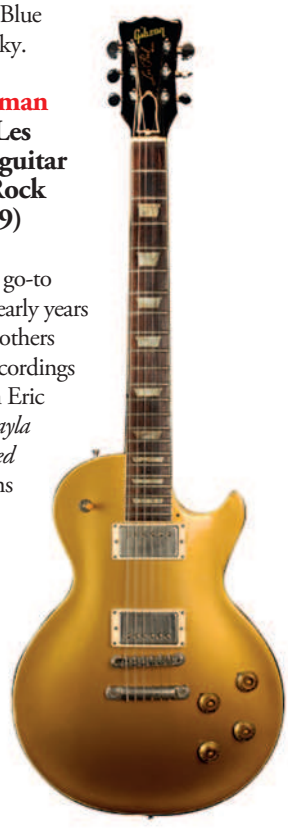
This Sunburst model – used by an *amplified* Dylan at the Newport Folk Festival in 1965 – was left on a private plane used by Dylan and his band. The crew tried to return it through his management and when they did not want to know, the pilot kept it.

25. Elvis Presley Martin D 18 guitar (Gotta Have Rock And Roll, 2000) £755,044

Elvis bought this 1942 acoustic guitar in 1954 in Memphis and played it live during his early days. He also, apparently, played it in the studio on seminal Sun studio tracks That's All Right Mama and Blue Moon Of Kentucky.

24. Duane Allman 1957 Gibson Les Paul gold top guitar (Gotta Have Rock And Roll, 2019) £755,044

This was Duane's go-to guitar during the early years of The Allman Brothers Band, at studio recordings and for work with Eric Clapton on the *Layla (And Other Assorted Love Songs)* sessions in 1970. Allman traded it for a Les Paul Cherry Sunburst a few weeks later, sweetening the deal for Rick Stine of The Stone Balloon with $200 and a Marshall amp.

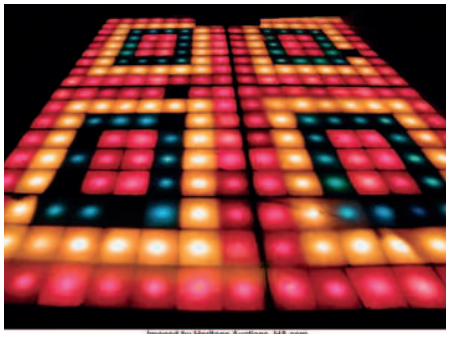


23. Keith Richards Bentley 1965 (Bonham's, 2015) £763,000
Richards bought this S3 Continental Flying Spur in October 1965 and named it the 'Blue Lena' in homage to singer Lena Horne. He sold it in 1978. It was one of only 68 right-hand-drive versions made and so it became sought-after by car, as well as Rolling Stones, enthusiasts.

22. John Lennon A Day In The Life lyrics (Sotheby's, 2010) £810,000
One of the most iconic lyrics on one of the most iconic albums of all time – *Sgt Pepper's Lonely Heart's Club Band*. Co-written with Paul McCartney, this double-sided page included corrections.

21. The Beatles Sgt Pepper's drumhead (Christie's, 2008) £840,000
This is, for my money, the most iconic item in this entire list. *Sgt Pepper's* is not only considered to be one of the greatest albums of all time, but it was graced with one of the greatest covers of all time. And this painted drumhead figured prominently!

20. Saturday Night Fever Dance floor (Heritage, 2017) £888,390
This illuminating dance floor cost $15,000 to make in 1977 and was installed in the Odyssey disco in Brooklyn, New York. John Travolta spent hours rehearsing on it to get his moves right. The dance floor featured prominently in the movie and saw action in the club until 2005.



19. Peter Green Les Paul (Richard Henry Guitars, 2014) Undisclosed price – estimate $1,000,000 to $2,000,000)
It was Jimmy Page who told Metallica guitarist Kirk Hammett to buy this guitar owned by legendary founder of Fleetwood Mac, Peter Green. Green had originally passed it on to another guitar legend, Gary Moore. It originally cost Green £114 from Selmer's music shop in Charing Cross Road.

18. Rod Stewart Lamborghini (Bonham's, 2013) £919,900
Much has been written about Rod's love of women and train sets, but he has also bought dozens of high-performance sports cars. He bought this Miura SV Coupe in 1972 and as it is was a rare right-hand model (with Rod ordering air conditioning), there were plenty of bidders.

17. Abbey Road EMI TG12345 MK IV recording console (Bonham's, 2017) £1,200,000
This desk was located in Studio 2, as employed by musicians including The Cure, Kate Bush and Paul McCartney as well as Pink Floyd, who used it to record *The Dark Side Of The Moon*. Custom-made by Abbey Road engineers, it is regarded by experts as the best-sounding desk in the world.

16. Janis Joplin Porsche 1965 356C (Sotheby's, 2015) £1,300,000
The blues legend, best known for her work with Big Brother And The Holding Company, paid someone $500 to hand-paint the Porsche she bought for $3,500 with butterflies, skulls, mushrooms – and band headshots! At one point it was painted over but it was restored to artistic glory in 1990.

15. Michael Jackson Thriller video jacket (Julien's, 2011) £1,368,857
When shooting the iconic video for Thriller, Jackson wore two identical jackets designed by Deborah Nadoolman Landis, wife of director john. One is in the Rock and Roll Hall of Fame in Ohio, whereas this one – signed twice – sold to costume designers Michael Bush and Dennis Tompkins at a thrilling auction.

14. Paul McCartney Aston Martin DB5 (Bonham's, 2017) £1,370,365
McCartney had ordered his Aston before it appeared in the James Bond film *Goldfinger* in 1964 and the original colour was Sierra blue. Macca paid £3,800 plus purchase tax of £793. Number plate 64 MAC.

Photos: (Elton piano) Curtis Schwarz; (SNF dancefloor) HA.com; (McCartney Aston Martin) Simon Clay; Julien's Auctions

13. Jerry Garcia 'Wolf' guitar (Guernsey's, 2019) £1,400,000
This was the second custom-made guitar Garcia purchased from Doug Irwin in May 1973. Garcia stuck on the wolf sticker that named it although, when Irwin later repaired the guitar, he incorporated the cartoon wolf into the body of the guitar. Garcia left the five guitars Irwin made for him in his will and 'Tiger' sold for a cool million.

12. Elvis Presley Omega watch (Phillips, Geneva Watch Auction, 2018) £1,500,000
There is a huge market in collectable watches. Presley was given this Omega 18-karat gold and diamond encrusted watch by RCA as a Christmas gift in 1960 to mark selling 75 million records – after returning from army service.

11. Jimi Hendrix Fender Stratocaster (Private sale, $2,000,000, 1993) £1,512,550
Jimi Hendrix is the gold standard when it comes to guitar Gods and this 1968 Fender Stratocaster, played at Woodstock, was bought by the late Microsoft co-founder Paul Allen who recorded an album with his band The Underthinkers in 2013. The guitar is still on display at the Seattle Museum of Pop Culture.

10. Bob Dylan Hand-written lyrics, Like A Rolling Stone (Sotheby's 2012) £1,546,582
Bob Dylan's 60s output remains a cornerstone of rock and this is probably his most famous song. These annotated draft lyrics were written in pencil on four pages of hotel stationary. Two pages of lyrics for A Hard Rain's A Gonna Fall sold for $485,000 at the same auction.

9. Ringo Starr Ludwig bass drumhead (Julien's, 2015) £1,550,363
This was the drumhead used for The Beatles' most famed appearance: their debut on *The Ed Sullivan Show* on 9 February 1964. The Beatles' name with the drop-T logo was specifically painted by Edwin Stokes for their first Stateside trip.

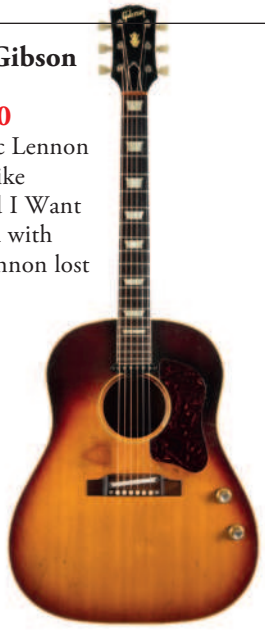
8. Ringo Starr Ludwig Oyster Black Pearl drum kit (Julien's, 2015) £1,595,740
Is there any memorabilia more iconic than the first set of Ludwig drums battered by the master over 200 gigs between May 1963 and February 1964, including The Beatles' last appearance at the Cavern? It was storeowner Ivor Arbiter of Drum City in London who sketched the bass drum logo design with the drop-T that became iconic.

7. John Lennon Imagine piano (Fleetwood Owen, 2000) £1,670,000
The piano on which John Lennon composed Imagine was bought by George Michael, who then put it on display at the Beatles Story exhibition in Liverpool: Mick Fleetwood of Fleetwood Mac co-founded this company with auctioneer Ted Owen.

6. John Lennon Rolls Royce (Sotheby's, 1985) £1,700,000
John Lennon's first Roller was a second-hand one, but he then bought this Rolls Royce Phantom V in June 1965. The first car in the UK to have tinted windows, it was also given a unique Romany Gypsy paint job in the psychedelic summer of 1967. It now rests in the Royal BC Museum in Canada.

5. John Lennon Gibson J 160 E (Julien's, 2015) £1,898,250

This was the acoustic Lennon used to write songs like Please Please Me and I Want To Hold Your Hand with Paul McCartney. Lennon lost it in 1963 and it was bought in a music shop in America in 1967. In 2014 serial number research revealed Lennon's original ownership and the hammer then fell.



2. Michael Jackson Bubbles (Sotheby's New York, 2001) £3,800,000

Jeff Koons is an internationally famous artist whose works sell for millions. In 1988, as part of his 'Banality' series, he made three life-sized porcelain figures covered in gold leaf of Michael Jackson and his chimp Bubbles. Two are in museums in Oslo and San Francisco. Koons' 1986 'Rabbit' sculpture sold for $91 million in 2019 so Bubbles is worth more today.

4. Various Artists Reach Out To Asia guitar (Qatar, 2005) £2,117,570

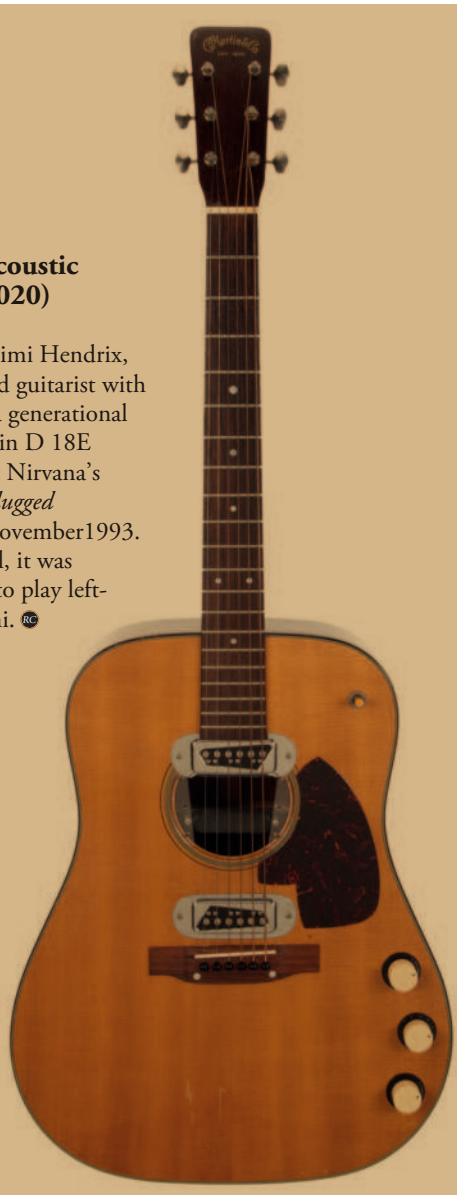
This white Fender Stratocaster was sold to raise funds for tsunami victims and the rollcall of signatures included Eric Clapton, Jimmy Page, Jeff Beck, Liam Gallagher, Brian May, Keith Richards, Mick Jagger, Sting, Paul McCartney, Mark Knopfer, Ray Davies, Tony Iommi, Dave Gilmour, Pete Townshend and Angus Young.

3. Dave Gilmour Black Stratocaster (Christie's USA, 2019) £3,013,000

The Floyd guitarist bought this Stratocaster in New York in 1969 and used it – with various modifications – until 1986. It also saw action when Floyd re-united at *Live 8* in 2005. Gilmour sold 125 guitars at this auction and a white Fender Stratocaster and his beloved Martin acoustic each sold for over a million dollars. The total sale price of all guitars was $21,490,750.

1. Kurt Cobain Acoustic guitar (Julien's, 2020) £4,530,097

Kurt Cobain was no Jimi Hendrix, but the lead singer and guitarist with Nirvana has become a generational icon. This 1959 Martin D 18E acoustic was played at Nirvana's celebrated *MTV Unplugged* performance on 18 November1993. A right-handed model, it was modified for Cobain to play left-handed – just like Jimi.



Julien's Music Icons auction is on 21/22 May. Omega's Music Memorabilia/ Collectable Vinyl Auction is on 20/21 April. Bonham's Rock, Pop & Film auction is on 4 May.

Photos: Julien's Auctions

From The Vaults

Reissues, remasters and compilations

Voodoo Child

A new collection celebrates the year when Marc Bolan's sorcery hit new heights. *By Daryl Easlea*

T.Rex

1972 – 50th Anniversary

★★★★★

Edsel/Demon DEMRECBOX 66 (6LP/5CD)

The recent trend for 'year' boxes (*The Jam 1977*, *The Fall 1982*) puts the listener right in the heart of an artist's work at a particular time. Before readers think *RC* is off to accept its award from the University of the Bleedin' Obvious, please allow some expansion: by presenting a full year, the concept is far more nuanced that it seems – as an audience, you think of an album as the ultimate statement of the time (in this case, *The Slider*), yet as shown with *Get Back*, the fluidity of a period means material and release dates move around; concerts and performances are all part of the piece for a working band. T.Rex *1972 – 50th Anniversary* handily assembles all the items a fan would have revelled in buying and hearing at the time – five singles, one album, radio session, a fan-club flexi and the Wembley concert (the matinee show and then the full *Born To Boogie* soundtrack) – in one superbly annotated package.

For T.Rex, there could be no greater year than 1972: it was the absolute acme of TRextasy, when Storm Marc battered the country and everyone got the heebeegeebees for the first time since the Fab Four's heyday. Those who had sat cross-legged with Bolan when he sang about goblins just a few years earlier may have been aghast, but, like peer and rival David Bowie, Bolan had spent long enough shape-shifting – it was now time to capitalise on his steady ascent to the summit and revel in the adulation. Released in July 1972, *The Slider* is rightly a well-loved album, led by an artist who could almost sense his time was running out.

The exhilaration and rush of the tracks recorded at Château d'Hérouville sound as breathlessly exciting and excessively basic as ever. The disquieting angularity of Rock On; the Eddie Cochran shuffle of Baby Boomerang; and the latest cast of Bolan's fevered imagination – Telegram Sam; Metal Guru; Buick MacKane; Baby Strange – are all present and correct. Producer Tony Visconti captures it atmospherically with all his tools of phasing, flanging and automatic double-tracking. The excitement of the Wembley gig in March is palpable; beginning with Emperor Rosko's introduction, its raw live mix shows the band to be accomplished and just how tight a rhythm section Stevie Currie and Bill Legend were; this can be heard also in the radio sessions and performances.

At the close of this set, after hearing the hope of the 1972 festive fan club message, the listener can allow themselves to be spellbound by Bolan's moment of seamless success. No one needs to know that the rot was about to set in; that what once had been the most electrifying happenstance would become formula. And few would be more aware of his crown slipping than Bolan himself. Maybe for some electrifying minutes we can ponder what would have happened had he lived. Meanwhile, *1972 – 50th Anniversary* is an enthralling exploration of the peak of his career. With 1971's *Electric Warrior* and a career-wide hits set, it forms an indispensable core of Bolan's work.

Q&A

Tony Visconti on Bolan's "golden year"

1972 was the eye of the hurricane. What are your main memories of that time with Marc?
In 1972, Marc was definitely at the top of his game. He was recognised everywhere he went, his concerts were doing really well. He'd met Ringo by then. Everything was just hunky dory in his life. But, you know, his ego was out of control, to say the least. He was very insecure that this wouldn't last, and he started getting very aggressive to the point of arrogance. Instead of speaking in his Tyrannosaurus Rex-era, very polite, quasi-posh flower child accent, now he was being really nasty, and his band were kind of cowering in his presence. I knew him longer than anyone in that situation. I was the only one who would stand up to him. But to a point, because if you opposed him too strongly, he'd go bonkers and start yelling. The transition from being a gentle, well-spoken young man to a rock'n'roll star: maybe he felt that this is the way he had to behave.

Was the Château d'Hérouville really as funky as it's painted?
The Château was a beautiful place, kind of medieval. It was run by a French jazz musician called Michel Magne, and he had a great vision for it. It had a swimming pool, as well as lovely accommodation – simple, clean and quiet, huge kitchen. One nice thing was that we would have communal meals. Everyone sat down for breakfast, lunch, and dinner. And we'd take a couple of bottles of wine from the dinner table and bring them up to the back upstairs to the recording studio. It was a nice way to work; very laidback. I remember not shaving; I thought, Why do I need to? I'm just with a bunch of blokes. We all kind of went a bit native. The sessions went very well, very quickly. And we all had fun. We recorded 18 songs in three days, which I tell you is a lot of work. On the final day, we took a little too long after dinner sitting at the table and Marc came running down from the studio and he said, "I don't pay you guys to eat!" Well, you know, that's OK, except he'd been paying his guys £75 a week for about two years now. And that's no way to speak to them because they were there out of loyalty. Steve [Currie], Bill [Legend] and Mickey [Finn] could have worked with other people.

A man in a castle is the king of glam. What was it like to be part of that?
It *was* a castle, and he *was* the king of glam. Yet the castle had its flaws. And the main flaw was the service. They were nice people. There was a difference between the way French people recorded and the way British people recorded. There was a relaxed atmosphere. But we were a teeth-grinding British entity. Marc was a grafter, he liked to work very hard. He wanted us in the studio day and night.

1972 was Marc's imperial year. Why do you think it was never quite the same after that?
1972 was his best year. We made *The Slider* and recorded *Tanx*. I think *The Slider* is incredible: some say it's better than *Electric Warrior*. He was in great shape for that. As well as the Château, we recorded in Denmark and wherever I could catch him because he was touring so much. For instance, Telegram Sam and its B-side Cadillac were recorded in Copenhagen. When he was in Japan, he went into a studio and recorded the basic track for 20th Century Boy. It was obvious to Marc that the singles weren't quite pegging that No 1 slot after the first couple of records. And he never really did ever again. We went all the way together to the *Zinc Alloy* album. By this time Marc was heavily drinking. [Bolan's first wife] June had left him. He was a vegetarian, and the day she left, she boiled a chicken and left it in the fridge. When I went over to the house, his fridge was full of champagne, that one boiled chicken and Marc was on his own. Our relationship just fell apart after that. The band walked out on him. But 1972 was the golden year. I was as sad as anybody when Marc died. Rehab wasn't a big thing in those days, but he would have rehabilitated himself, he would have pulled his socks up. Had he lived past the age of 29, he would have made great records, and there was even talk of us getting back together again. In fact, he told David Bowie that he thought he and I should get back together again.

As told to Daryl Easlea

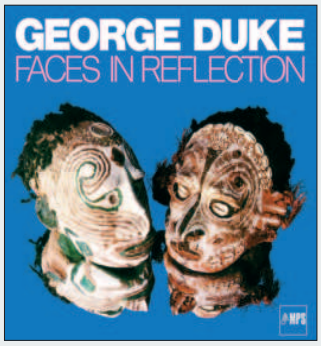
Marc Bolan: at the top of his game in 1972

JAZZ COLLECTOR

By Charles Waring

As musical aliases go, **SIR EDWARD** is a slightly curious one; it was the name adopted by the North Carolina saxophonist/flautist Harold Vick when he recorded the obscure but excellent album ***The Power Of Feeling*** (★★★★ **Jazz Room**) in 1973 for drummer Bernard Purdie's short-lived Encounter label. It's not clear why he tried to hide his identity but some have conjectured it was because he was contracted at that time to Columbia as a member of Jack DeJohnette's jazz-rock group Compost. Now reissued for the first time on vinyl, *The Power Of Feeling* is markedly different from Vick's straight ahead 60s oeuvre for Blue Note and RCA; its arresting synthesis of electric soul and funk with spacey spiritual jazz recalls the sound of Freddie Hubbard's early CTI recordings.

The closing cut on Vick's album is the mesmeric Peace, K. D., a forlorn elegy for the Texas trumpeter **KENNY DORHAM**, who died aged 48 in 1972. A bebopper whose credits ranged from Charlie Parker and Dizzy Gillespie to The Jazz Messengers, Dorham is best remembered for his solo work at the Blue Note and Riverside labels. Arguably one of his finest recordings is one of his least-known; ***Matador*** (★★★★ **Impex**), originally issued by United Artists in 1962. Now reissued on SACD and hi-res vinyl by a rising American audiophile label, the album finds Dorham leading a well-honed quintet that includes the ace alto saxophonist Jackie McLean (whose classic composition, Melanie, is the album's centrepiece) and pianist Bobby Timmons.



Another record company noted for its impeccable sound quality is MPS (Musik Produktion Schwarzwald), founded in Germany by engineer, producer and pianist Hans Georg Brunner-Schwer in 1968. Many of the imprint's classic titles – ranging from albums by Oscar Peterson to Ella Fitzgerald – have been remastered and are being reissued on both vinyl and CD in the UK this month, including four stunners by the late keyboard wizard, **GEORGE DUKE**, who recorded for the company in the early 70s. Among them is the magnificent ***Faces In Reflection*** (★★★★ **MPS**), a cache of electric jazz-funk grooves and moods from 1974 where the San Rafael-born musician fronts a trio consisting of bassist John Heard and drummer Ndugu Chancler; the killer cut is the storming Psychosomatic Dung lit up by insane clavinet and synth solos. Duke used a larger ensemble on 1975's ***I Love The Blues, She Heard My Cry*** (★★★★ **MPS**), a more commercial but nonetheless rewarding offering that included a hint of disco-funk and featured cameos from singer Flora Purim, percussionist Airto and Johnny "Guitar" Watson.

Fast-forwarding to the present day, 37-year-old **GERALD CLAYTON** is a keyboard maven who's not as eclectic as Duke; preferring acoustic instrumentation to electric, he's more of a traditionalist but hails from the post-bop side of the 21st-century jazz world. Born in Holland and raised in the US, Clayton's credits range from Diana Krall to Charles Lloyd, with the latter contributing mellifluous saxophone to the track Peace Invocation on the pianist's first studio outing for Blue Note, ***Bells On Sand*** (★★★★ **Blue Note**). Consisting of ten introspective pieces devoted to reflection and rumination, it's a gorgeously low-key offering that sounds like it was tailor made for ECM.

There's also a pronounced ECM aesthetic that's audible on ***Be Am*** (★★★ **Jazzland**), the latest opus by **BUGGE WESSELTOFT**. Renowned for taking European jazz into the realm of electronic "nu jazz" soundscapes in the late 90s and early 2000s, the Norwegian keyboard maestro serves up a new, mostly solo piano set, where technology takes a backseat. The saxophonist Hakon Kornstad appears on two tracks, weaving soulful melodies against Wesseltoft's lush, meditative keys.

Another highly rated pianist is Kent's **IVO NEAME**, whose day job is working as a music professor; he's also the keyboardist with the award-winning band Phronesis. ***Glimpses Of Truth*** (★★★★ **Whirlwind**) is Neame's most ambitious project yet; it's a stunning big band album featuring the talents of saxophonists Nathaniel Facey and Jason Yarde with Ingrid Jensen on trumpet. Neame's compositions, whose themes are inspired by the polarised viewpoints of the information wars era, are excitingly cinematic; bristling with densely layered textures and Latin polyrhythms.

Chicago vibraphonist **JOEL ROSS** returns with his third and arguably most satisfying album yet, a collection of reflective tone poems called ***The Parable Of The Poet*** (★★★★ **Blue Note**). Leading a cohesive eight-piece ensemble which features label mate, alto saxophonist Immanuel Wilkins, Ross demonstrates why he's the toast of the jazz critics right now. The vibraphonist he most resembles is Bobby Hutcherson but Ross is no copycat and has arrived at his own distinctive post-bop style. The standout track is Prayer, a slow, pensive ballad whose insistent melody line is hauntingly beautiful.

Also contributing to Ross' album – and highlighted on the more exploratory track Choices – is fellow Chicagoan, **MARQUIS HILL**, an acclaimed envelope-pushing trumpeter. Ross returns the favour by appearing on Hill's latest opus, ***New Gospel Revisited*** (★★★★ **Edition**), where the trumpeter radically reconfigures his 2011 debut album in a live setting.

British duo **BINKER & MOSES**, the standard-bearers of London's now internationally feted jazz renaissance, return to the fray with their fifth long player, ***Feeding The Machine*** (★★★★ **Gearbox**). The two have produced their most experimental and outré album yet, engineered by the redoubtable Hugh Padgham at Peter Gabriel's Real World studios. Binker Golding's emotive saxophone effusions and Moses Boyd's tectonic drum explosions are enhanced by modular synthesiser sounds and tape loop effects, which add another dimension to their music.

Finally, a couple of jazz vocal albums to pique your curiosity this month. As a backing singer, **CATHERINE RUSSELL** has appeared on stage and in the studio with everyone from Steely Dan to David Bowie but over the last few years has begun to make her mark as a solo artist. ***Send For Me*** (★★★ **Dot Time**) is the native New Yorker's eighth long-player and finds her serving up a sublime set of antique jazz numbers including tunes made famous by Nat King Cole, Betty Carter and Count Basie.

Still going strong after being in the music business for 30 years, **CURTIS STIGERS** revisits his back catalogue with ***This Life*** (★★★ **Concord**), where he puts a bluesy jazz spin on some of his older, pop-oriented material. The end result is impressive; and Stigers' voice, now slightly worn and weathered but richer in expressivity, has matured very nicely.

Arrival

Friends – Complete Recordings 1969-1973

★★★★

Cherry Red CRJAM 006 T (3CD)

Classy compendium from the British Carpenters

Arrival came and went as the 60s became the 70s, leaving two hit singles and two albums (both called Arrival). Some of this Liverpool/London group of 10 became Brit-soul pioneers Kokomo, and given how gorgeous Arrival's biggest hit Friends, the Terry Reid song, is, you wonder why they're not properly legendary instead of fond footnotes. Friends basks in a Paul Buckmaster arrangement and the vocals of the late great Dyan Birch, who'd worked as a teenager in Brian Epstein's record shop. Arrival conjured up close-harmony soft-rock feels which, were they from Laurel Canyon, would command lengthy retrospectives to this day. Everything they did is here, even previously unreleased BBC sessions and the second best ever version of He's Misstra Know-It-All. *Chris Roberts*

John Carter

My World Fell Down: The John Carter Story

★★★★

Cherry Red CRSEG 108 X (4CD)

First ever anthology of adaptable auteur's career

John Carter, now 81, was a groovy Zelig, a Brummie Brian Wilson whose contribution to 60s/70s pop remains forever undervalued. Born John Shakespeare (a name he used when composing scores for 70s sex comedies such as *Secrets Of A Superstud*), he wrote for The Troggs and Herman's Hermits, sang backing on The Who's I Can't Explain, was in a band with Jimmy Page, and had multiple glorious hits himself as one third of The Ivy League. He preferred the studio to touring, and sang on landmarks from Winchester Cathedral to Let's Go To San Francisco. Too many pseudonyms to list here, but Kincade's Dreams Are Ten A Penny and First Class's Beach Baby are him. This overview is astounding. *Chris Roberts*

Harry Chapin

Story Book: The Elektra Albums (1972-1978)

★★★★

Cherry Red QCRJAMBOX 007 (6CD)

A semi-forgotten superstar

Tragically killed in a traffic accident in 1981 aged just 38, Chapin was a mesmerising singer-songwriter, huge in America in the 70s, who pushed the format. He had a tendency to "go there", whether it was a gauche but painfully true lyric about fatherhood or marriage, or marching on into that ninth verse, that 10th minute about the state of the nation. Sure, he could be a bit much, a tad earnest at times, but his cinematic, literary ambitions sound highly laudable today. Best known for Cat's In The Cradle and WOLD, his short stories, verities and balderdash are respectfully gathered here: nine fine albums remastered from the melodramatic minstrel *New York Times* called "the Jacques Brel of Brooklyn Heights". *Chris Roberts*

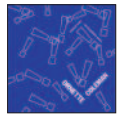
Ornette Coleman

Genesis Of Genius: The Contemporary Albums

★★★★

Concord/Craft Cat No TBC (2LP/2CD)

Portrait of a jazz revolutionary, pre-fame



Armed with a white plastic saxophone, Coleman turned the jazz world on its head when he arrived in New York in 1959. That's when he joined Atlantic Records and proceeded to rip up the bebop rulebook, replacing it with a concept called "free jazz", which jettisoned conventional ideas of melody, harmony, form and rhythm. But a year earlier, Coleman released the albums *Something Else!!!!* and

Ornette Coleman: horn blower supreme

Tomorrow Is The Question! for producer Lester Koenig's legendary Los Angeles-based Contemporary label, now brought together in a box set to mark the imprint's 70th anniversary. While the former album is bebop-oriented, the latter crucially omits a piano player, thus allowing Coleman greater melodic freedom; foreshadowing the exploratory mindset that defined his seismic third album *The Shape Of Jazz To Come*. Though often overlooked, these two splendid early offerings capture Coleman at a fascinating transitional juncture in his career. *Charles Waring*

Colosseum
Live In Germany
★★★
Repertoire REPUK 1403 (2CD/DVD)
UK jazz-rockers storm the continent

Colosseum's dense, complex and brass-heavy music was always better appreciated in foreign parts, and this impressive set catches them at their peak. Performances in 1969, '70 and '71 feature no fewer than three different frontmen – James Litherland, Clem Clempson and Chris Farlowe – but the real stars here are drummer/leader Jon Hiseman and saxophonist Dick Heckstall-Smith. There's a fair bit of duplication title-wise, and the four lengthy tracks on the Beat Club-sourced DVD also feature on the first CD in audio form, but fans will hardly grumble. The 24-minute visual presentation ends with Heckstall-Smith improvising wildly to a (presumably) empty TV studio – no mean feat and one admired by Clempson who stands enraptured while blowing his nose! Entertaining but exhausting stuff. *Michael Heatley*

Echo And The Bunnymen
Songs To Learn And Sing
★★★★★
Rhino 0190295156725 (LP)
Mac's crew at their imperial best

After Will Sergeant's memoir and another tour, the Bunnies' 1985 singles collection gets a vinyl reissue, splatter stylings optional. Even if the rerelease lacks due cause, it leaves little doubt that Mac's men bloomed gloriously between 1980-85, from overcoat-sporting Scouse post-punks to psychedelic Sinatras in a five-year flush. Heralded by Rescue's dramatic swing, their momentum remains giddying to revisit. Do It Clean taps The Doors for its organ-driven thrust, Sergeant's guitar chopping out glassy shreds of sound. Back Of Love ushers Sergeant's monstrous riff ever higher, before The Cutter's riff heralds a crystalline style shift, peaking with The Killing Moon's starlit seduction. By the time Bring On The Dancing Horses bops effortlessly into ecstatic earshot, their fleeting rush of inspiration sounds mysterious even to themselves, never to be replicated. *Kevin Harley*

Hamid El Shaeri
The SLAM! Years (1983-1988)
★★★★
Habibi Funk HABIB 018 (CD/LP)
An Arabic pop sensation's early years collected

One of the leading lights of the Arabic pop scene, Libyan-born singer-songwriter/producer Hamid El Shaeri cut his teeth with a string of albums on Hany Sabet's Cairo-based SLAM! label, highlights of which are compiled here. An early spell in London had opened El Shaeri's ears to synth-pop and disco, as well as access to the latest synthesisers. On returning to Egypt, his heritage and influences coalesced to form a lo-fi boogie wonderland. Check out Yekfini Nesma' Sotak, on which elastic guitars bring the disco fever while wild, cartoonish synths play Arabic-sounding motifs and El Shaeri coolly delivers hooks upon hooks. It's intoxicating and vivid and indicative of the heady pleasures found throughout – another winner from Habibi Funk. *Jamie Atkins*

Ian Gillan Band
Return To The Source
★★
Talking Elephant TECD 471 (CD)
What the voice of Deep Purple did next

Ian Gillan's sabbatical from the band that made his name saw him pushing musical boundaries in the studio but bending to his fans' wishes onstage. Hence efforts like the jazz-rocky Scarabus and the funky Clear Air Turbulence were interspersed live with versions of Purple's Child In Time, Woman From Tokyo and, inevitably, Smoke On The Water. All are present on a compilation that samples the posthumous albums *Live At The Rainbow, Rarities, Live In Hiroshima* and *The Rockfield Sessions* rather than his contemporary Island Records catalogue. He later formed the rockier Gillan, but that is beyond this collection's scope. The Stonehenge depiction on the album cover is an in-joke fans will recognise, but the music can't honestly be said to be monumental. *Michael Heatley*

NOW ON edsel DEMON

DAVID HEPWORTH
DEEP 70s
UNDERRATED CUTS FROM A MISUNDERSTOOD DECADE

DELUXE 4 CD MEDIA BOOK SET

David Hepworth has been writing, broadcasting and speaking about music since the 70s. He was involved in the launch and editing of *Smash Hits, Q, Mojo* and *The Word*. He was one of the presenters of BBC TV's *The Old Grey Whistle Test*, and one of the anchors of the BBC's coverage of Live Aid in July 1985. He was written six books about music in the last five years, including *1971 – Never a Dull Moment: Rock's Golden Year; Uncommon People: The Rise and Fall of the Rock Star;* and *A Fabulous Creation: How the LP Saved Our Lives.*

Here David explains his thoughts when putting this compilation together: *The seventies were a grubby but glorious time for records. Many of those records never sullied a chart. Nor are they served up by the algorithms which rule retro radio today. These four CDs correct that oversight.* ***Young Americans*** *revisits classic rock icons in the fierce morning of their genius.* ***Beer Drinkers and Hell Raisers*** *is unrepentant driving music from the days before the mandatory seat belt.* ***Blue Boar Blues*** *is dedicated to the legions of British groups who lived according to the white line on the M1. Finally,* ***The Monstrous Regiment*** *is a reminder of the female artists of the time, some of whom are just being recognised today. As my comprehensive notes modestly assert, more occurred between 1971 and 1979 than in any period of music before or since. This is not an opinion. This is a fact. This is a 71-track box set to prove it.*

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From The Vaults

Gina X Performance
Nice Mover + Voyeur
Les Disques Du Crepuscule TWI 1249 (CD)
★★★★
A splash of electronica from Cologne

I first heard of Zeus P Held when he produced Fashion's fourth single Move On in 1981. By that time, however, he had helmed three albums as a member of Gina X Performance fronted by Gina Kikoine. This welcome 2CD set pulls together the first (*Night Mover*, 1979) and third (*Voyeur,* 1980), along with remixes and some obscure tracks. Electronically, this anchors in the port of Telex rather than Kraftwerk with Gina X's vocals offering a European counterpart to Grace Jones' more funky post-*Nightclubbing* output. A version of The Beatles' Drive My Car is excellent, as are tracks like Nice Mover, Be A Boy, Video Draguer, Tropical Comic Strip, Hom Intern as well as the instrumental-only Eurode. *Ian Shirley*

Grateful Dead
Road Trips Vol 1, No 4 – From Egypt With Love
★★★★
Real Gone RLGM 13952 PMI (2CD)
The best of the '78 Winterland shows

While the Grateful Dead's three shows at the pyramids in Giza (see *Rocking The Cradle, Egypt 1978*) were beset by technical problems and musically lacklustre, the trip to Egypt clearly did them good. The latest in Real Gone's reissues of the *Road Trips* series plucks the highlights from the last two shows of the October '78 five-night stand at Winterland, San Francisco that marked their first shows back on US soil. The 21 October show peaks with a thrilling jam around Got My Mojo Working, which segues into an intense The Other One, followed by one of the great performances of Stella Blue. The 22 October disc might not reach those heights but shows a band reinvigorated, playing with real energy (see an exploratory take on Not Fade Away). *Jamie Atkins*

Linx
The Ultimate Linx
★★★★
Cherry Red CRPOPBOX 241 (4CD)
Brisk, bright box set from Britfunk stars

While singer David Grant saw Linx as a pop group whose competition came from the likes of The Police and Adam Ant, their exquisite, slick yet soulful sound will always be associated with the Britfunk or British Soul movement which they graced alongside such outfits as Freeez and Light Of The World, almost a decade before Soul II Soul. The influence of Michael Jackson's *Off The Wall* on their production is clear, but there's a playful, crisp energy and verve at play on pinpoint songs like Throw Away The Key, You're Lying and So This Is Romance. Both their 1981 albums – the classic *Intuition* and *Go Ahead* – are here, plus an array of then-zeitgeisty 12" mixes and rarities. Delicious. *Chris Roberts*

The Madness
The Madness
★★★
Union Square Music SALVOLP 13 (LP)
Reissue for reconfigured line-up's sole album

Madness split in late 1986 but reformed as a four-piece soon after, comprising Suggs, Cathal Smyth, Chris Foreman and Lee Thompson. Adding the definite article to their name, they issued this sole flop album that's almost unrecognisable as them sound-wise. Not only were Mike Barson, who'd left in '84, Bedders and Woody missing but so were producers Langer and Winstanley, leaving no one as a critical sounding board – Suggs, Smyth and Foreman producing themselves as "The Three Eyes". Smyth sang lead on half of the ten tracks, the songs following the more mature direction of *Mad Not Mad* but swamped by drum machines and 80s over-production. Tracks such as the reggae-based Nightmare Nightmare and Beat The Bride featuring The Specials' Jerry Dammers and UB40's Earl Falconer, and Smyth's heartfelt Song In Red, nevertheless, impress. *Jon Harrington*

Iain Matthews
I Can't Fade Away: The Rockburgh Years (1978-1984)
★★★
Lemon CDLEMBOX 246 (6CD)
A far from conventional folk-rocker

Here's a 6CD, 106-track box chronicling the Fairports and Matthews Southern Comfort singer when he was far from his roots. It's based around

Pavement: as sidewalk enthusiasts, they just had to get a photo with that impressive slab work

four albums (*Stealin' Home*, *Siamese Friends*, *Spot Of Interference* and *Shook*) made after heading to the US. Matthews has a perfect pop voice and there was American chart success, Shake It' hitting No 13, yet as time wears on it can't decide whether it wants to be the Eagles or Brit synth-pop (although Shorting Out is a decent stab at the latter). But there's a treasure trove of 65 non-album recordings, most previously unreleased… live tracks, often less sugary than studio versions, demos (some for his short-lived power pop band Hi-Fi) and a BBC In Concert session. And no Woodstock in sight. *Nick Dalton*

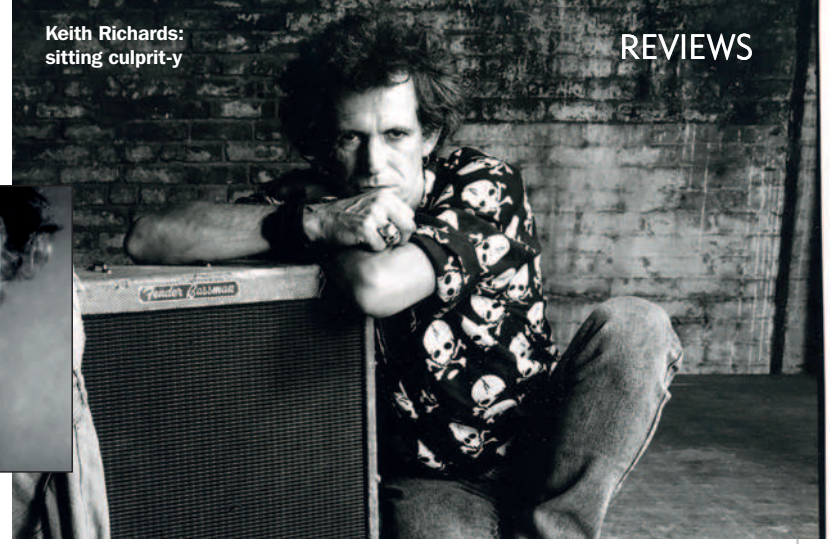
OFF!
The First Four EPs
★★★★
Fat Possum Cat No TBC (LP)
Short, not-so-sweet punk from hardcore luminary

In just 16 songs and 17-and-a-half minutes, OFF! properly introduced themselves to the world in 2010 with this vinyl

box set that collected – you guessed it – their first four EPs. Long since out-of-print, this reissue is a welcome reminder of the LA band's explosive and often uncompromising hardcore punk. Fronted by former Black Flag and Circle Jerks vocalist Keith Morris and propelled by the riffs of Burning Brides frontman Dimitri Coats, OFF! are as abrasive and disruptive as their all-caps moniker: Darkness, Now I'm Pissed and Full Of Shit – at 33 seconds, the shortest song here – seethe with a righteous anger that's personal, political and distinctly American. It all brilliantly captures the destitution, anti-establishmentarianism and rebellion of the early hardcore punk scene. *Mischa Pearlman*

Pavement
Terror Twilight – Farewell Horizontal
★★★★
Matador OLE 1799 (2CD, 4LP)
Finally… reissue series is completed

Pavement fans following the indie heroes' brilliantly put-together and annotated series of expanded studio albums can breathe a sigh of relief. Fourteen years after fourth LP *Brighten The Corners* received the treatment, their final album, *Terror Twilight* has been remastered and garlanded with B-sides, home demos, rehearsal tapes, live tracks and studio outtakes. *Terror Twilight* itself has – on the LP edition – been rearranged, taking its lead from producer Nigel Godrich's original running order and adding instrumental curio Shagbag. Whichever way it's shuffled, *Terror Twilight* remains an outlier in Pavement's catalogue – their most sonically adventurous, inventive and full-sounding album. And yet a foreboding sense of bleakness pervades. The extras are mostly intriguing, rather than must-hears, with pre-Godrich studio outtakes offering a lighter take on *TT* songs while Malkmus' home demos will prove a blast for fans. *Jamie Atkins*


Keith Richards: sitting culprit-y

The Boy Can Do No Wrong

Second solo album rides again with bonus live birthday set. *By Kris Needs*

Keith Richards

Main Offender (30th Anniversary Edition)

★★★★★

BMG BMGCAT 520 DLP (CD/2CD, LP/2LP)

Starting with 2010's cloth-bound *Wingless Angels* expansion, Keith Richards has been raising the bar for boxsets reconfigured as works of art while serving the diehard fan's wildest dreams for content. Echoing his bespoke attitude to fashion and customising hotel rooms, his vinyl-tilted reissues beautifully reflect his idiosyncratic personality, from love of luxurious materials and old school craftmanship to undying awe at his X-Pensive Winos.

Talk Is Cheap's 2019 reissue came swathed in wooden Fender textures, 2020's *Live At The Hollywood Palladium* in black velvet, both topping the Stones for personal memorabilia aimed at unashamed obsessives. Completing the Winos' first phase trilogy, *Main Offender*'s Super Deluxe houses numbered uncropped cover photo (signed by the photographer Dewey Nicks), leather-bound book containing previously unseen photos and hand-scribbled lyrics, smoke-coloured vinyl and memorabilia including plectrum, posters, tour and promo material. The set's *pièce de resistance* is the *Winos Live In London '92*, a double album of highlights from Keith's extraordinary 49th birthday show at London's Town & Country Club on December 18th, 1992.

Main Offender was always going to be a more relaxed affair than 1988's solo debut, the one that had started as Keith's return salvo in the "World War Three" raging after Mick Jagger's own career derailed the Stones. Leading the X-Pensive Winos gave him a new swagger when the Stones inevitably reconvened the following year.

After the mega-successful *Steel Wheels*, Keith had another album to do in his Virgin solo contract so reconvened guitarist Waddy Wachtel, keyboardist Ivan Neville and bassist Charley Drayton to flesh and hone primal funky groove skeletons he'd been forging with drumming co-conspirator Steve Jordan at a lower Manhattan demo studio. The icing on the cake arrived with intricately conceived counter-vocals from Sarah Dash, Bernard Fowler and Babi Floyd.

"If I hadn't taken the Winos on the road, this record probably would have been totally different than it is," explained Keith, citing "emotions", "feelings" and "vulnerability" as key elements in the songs. These were infused with New York energy, soul flavours and deepening richness in his voice, spiced by the players' supernatural embellishments and those incantatory vocal harmonies. After 999's churning grind sets the scene, the melodically upbeat Eileen, Yap Yap and Wicked As It Seems work snaky hoodoo magic, settling into densely insidious grooves. It's a more unified band creation than the aggressive retaliation of its predecessor, gloriously oblivious to everything but the joy of playing together. Words Of Wonder is Keith's rootsiest reggae outing yet, his semi-spoken vocal riding the rimshot-ricochet dub skank then sparring playfully with the late Sarah Dash over Bodytalk's sensual vamp. The relentless funky grooves abate on soul-baring slowie Demon and gorgeous Motown-flecked confessional Hate It When You Leave, Keith's most sensitive vocal framed by muted southern horns.

Now Charlie Watts' replacement in the Stones, Jordan's remastering enhancing *Main Offender*'s unique infernal alchemy rekindles the question of how the Winos might've evolved before going on ice until 2015's *Crosseyed Heart*. That's partly answered by the bonus album capturing the band as flame-snorting monster on 1992's four-month tour of the Americas and Europe (witnessed by this writer at a secret Marquee show and Town & Country). Tangibly moved by the euphoric crowd on "the best birthday I ever had", Keith and his comrades have a roof-raising blast scorching through solo album tracks along with a smoldering Gimme Shelter, triumphant Before They Make Me Run and heart-swelling Happy. It all provides a priceless finale for this awesome monument to Keith's *other* magic band.

COLLECTING... *Keith Richards*

The Aranbee Pop Symphony Orchestra Today's Pop Symphony

(LP) (Immediate IMSP 003, 1966) **£100**

Overlooked at the time, Keith's first solo venture was producing and playing guitar on this set of orchestrated pop hits for Andrew Oldham's Immediate, including Rag Doll, I Got You Babe, We Can Work It Out and In The Midnight Hour, plus Jagger-Richards' Mother's Little Helper, Sittin' On A Fence, Play With Fire and Take It Or Leave It. Recalling epic works by Spector and Bacharach-David, Keith was disappointed at the lack of response and it would be 2003 before the CD reissue.

Run Rudolph Run/The Harder They Come

(7") (Rolling Stones Records RSR 102, 1978) **£25**

Although 1978's US promo of Before They Make Me Run *(RSR PRO 316, £30)* was the first 7" bearing Keith's photo, his first solo single was this rollicking version of Chuck Berry's Run Rudolph Run, recorded at Island's London studio in December 1976 with session drummer Mike Driscoll and Ian Stewart on piano. It was flipped by his appealingly shambolic version of Jimmy Cliff's The Harder They Come, initially laid down at LA's RCA studio in August-September 1978 with Charlie Watts and Ron Wood. "I just wanted to put out a Christmas record," Keith told this writer. "The Harder They Come was like a quick snatch of tape we'd done during a break. Eventually we wiped everything off and overdubbed it. Ronnie ended up doing most of the drums. There's a couple of mistakes. I don't care. Some of the records I like best have got mistakes all over 'em." Remixed by Steve Jordan, the single was reissued on 12" for 2018's RSD, joined by Keith tackling Pressure Drop with Toots and the Maytals in New York in 2003 (originally a 2007 digital single).

Talk Is Cheap (Super Deluxe Wood Box Set)

(Mindless Records/BMG 4050538424966, 2019) **£350**

Although there were rumours of Keith's Canadian drugs trial period recordings manifesting as a solo album called *Bad Luck* in 1979, he was still intensely loyal to the Stones. "If I'm in the Stones, I'm in the Stones and I make Stones records," he told me in 1980. "If I'm not in the Stones, I'll think about doing my own record. I don't wanna split my loyalties." In 1987, Jagger's solo antics forced his hand and, working with Steve Jordan, The X-pensive Winos were born, *Talk Is Cheap* hailed the best Stones album for years. The first Winos-era boxset topped the Stones for extravagant packaging, the high-end Super Deluxe cramming multiple vinyl, CDs, hardback book and abundant memorabilia into a hand-built wooden case.

Keith Richards & The X-pensive Winos – Live At The Hollywood Palladium December 15, 1988

(Mindless 4050538588125, boxset, 2020) **£100**

There were no plans for a live album when Keith's manager Jane Rose organised filming the penultimate show on the Winos' 1988 US tour at Hollywood Palladium so he would have a document of his astonishing band. After bootlegs flourished, *Live At The Hollywood Palladium* was released in November 1991, catching the band as a ferocious live ensemble and Keith, as he puts it, "happy as a pig in shit". Encased in black velvet, 2020's boxset oozed care and class, adding bonus 10", CD, DVD, 40-page book plus memorabilia including Keith's set-list, itinerary, photos, ticket stub, passes, wine label, bottle-bag and inevitable plectrum.

Wingless Angels: Volumes I&II

(Mindless 793573825070, 2010) **£120**

Keith's sumptuous box sets actually started in 2010 with the musical ensemble that had formed from the Rastas who hung out at his Jamaican home in the 70s. In 1975, they presented him with goatskin and cowskin *akete* drums on condition he allow them 20 years to mature and sound suitable for Nyabinghi sessions. In November 1995 the drums were ready for the group Keith called Wingless Angels (including veteran singer Justin Hinds) to play a Grounation ceremony from sunrise to sunset for six days straight at his house. Keith added guitar as they chanted and sang songs ranging from Rivers Of Babylon to old Irish hymns, recorded after the Jamaican film board donated a mobile studio. He then spent 18 months overdubbing and mixing before releasing *Wingless Angels* on his Mindless label through Island in 1997. In 2010, Keith reissued his transcendent soul massage in a fabulous cloth-bound book, adding second disc, short film and artwork that affirmed the Angels as the most profoundly spiritual statement of his career.

SOUL COLLECTOR

By Lois Wilson

THE WINSTONS were a soul and funk outfit from Washington DC with a line-up comprising members from Otis Redding and Curtis Mayfield's backing band. They debuted in 1968 on Curtom with Ain't Nothin' Like A Little Lovin' before switching to Len Levy's Metromedia where they issued two singles, Love Of The Common People and The Greatest Love, before hitting the US R&B Top 10 with Color Him Father, a rich, church-y infused number which could easily have come out on Stax. It landed its writer and the band's tenor saxist and singer Richard Spencer a Grammy nomination for Best R&B song but it's the flip Amen Brother that they're remembered for. An instrumental cut on the hoof and loosely based on the gospel number, its six-second drum solo played by GC Coleman is reportedly the most sampled piece

of music in hip-hop and electronic music, used in over 1,500 songs. Both tracks are on their sole 1969 LP ***Color Him Father*** (★★★★ **Soul Jazz**) which also includes spirited covers of Everyday People, Only The Strong Survive and The Chokin' Kind ripe for rediscovery.

THE JAMES HUNTER SIX's ***With Love*** (★★★★ **Daptone**) is the Essex singer-guitarist's take on *The Great Otis Redding Sings Soul Ballads* album, kind of. A best of his romantic songs recorded with Gabe Roth for Daptone, its 12 tracks are culled by the aforesaid label from 2013's *Minute By Minute*, 2016's *Hold On!*, 2018's *Whatever It Takes* and 2020's *Nick Of Time*. Everyone's a winner here with Hunter's rich baritone styled on Sam Cooke's crooning at the Copa, see tracks such as It Was Gonna Be You, Never and I Don't Wanna Be Without You.

Very little is known about Louisiana-born **PASTOR CHAMPION**, who died in December 2021. What we do know, however, is that he was the brother of Bettye Swann and was a touring preacher with a devoted following who spent the majority of his time travelling up and down the west coast, singing hymns accompanied by his electric guitar in both churches and worshipper's homes. The Luaka Bop label came across him while researching their 2013 *The Time For Peace Is Now* compilation, via the YouTube channel of the 37th Street Baptist Church in Oakland, California. They approached him to record an album and over two days in the Baptist Church he put down the tracks that make up his sole album ***I Just Want To Be A Good Man*** (★★★★ **Luaka Bop**). The label had intended to flesh the album out before release, but Champion refused. He also refused to do any interviews or any kind of promotion to go along with its release and what we get is just Champion with fire in his bones, laying bare his heart and soul. It's incredibly powerful stuff and all the better for the spareness of the recording.

Born into a family of 13 in Columbus, Ohio, **THE VALENTINE BROTHERS** were John and William Valentine. From a musical family, their father ran a nightclub and they sung from an early age, Billy honing his craft in the Young-Holt Trio before the pair spent a three-year stint on the road with the musical *The Wiz*. Between 1979 and '87 they released four albums, their second, 1982's *First Take* on Bridge Records the most notable for its inclusion of Money's Too Tight (To Mention) which went on to be a huge hit for Simply Red in 1985. Their debut, ***The Valentine Brothers*** (★★★ **Demon**), meanwhile, originally put out on Source Records, helped usher in a new era of modern soul with such late-night playlist staples as King Size Bed, Let Me Be The One and Love Me Like You Mean It.

DUSTY SPRINGFIELD lived to sing soul. Her joy is palpable when as the host of *Ready Steady Go's The Sound Of Motown TV* special she duetted with Martha and the Vandellas on Wishin' And Hopin'. As it is again when listening to Dusty Springfield's ***Dusty Sings Soul*** (★★★★★ **Ace**), an excellent compilation of Dusty singing her favourite soul songs. It begins with her take on Marvin Gaye's Can I Get A Witness and ends with the Ragovoy and Shuman penned What's It Gonna Be and in between we get Dusty's take on Aretha, Carla, The Temptations et al, her renditions all exceptional and invested with an emotional intimacy and depth of feeling.

BEVERLY "GUITAR" WATKINS never got her proper due. Born in Atlanta, Georgia in 1939, she honed her craft in Piano Red's Metertones and House Rockers before working with James Brown, BB King and Ray Charles. One of the few women musicians on the chitlin circuit, she called her guitars Red Mama and Sugar Baby and played them behind her back and over her head and sometimes lying on her back. Her vocal delivery, meanwhile, was mean and tough. In 1999, aged 60, she released her debut *Back In Business*, which earned her a WC Handy Award nomination and an opening slot on a 42-date tour for Taj Mahal. ***In Paris*** (★★★★ **MMF**) was recorded in 2012 and captures her at the top of her game, blazing through tracks such as Red Mama Blues and What'd I Say with a crack band behind her featuring Albert White on guitar, Eddie Tigner on organ and piano and Lil Joe Burton on trombone.

All Turned On! Motown Instrumentals 1960-1972 (★★★★ **Ace**) mixes hits and rarities. In the first camp, the San Remo Golden Strings' Festival Time, which big on the Northern Soul scene hit the UK charts in '71 and Earl Van Dyke and the Soul Brothers aka the Funk Brothers satisfying cover of the Four Tops' I Can't Help Myself (Sugar Pie, Honey Bunch). In the latter, five previously unissued tracks including Choker Campbell Big Band's swinging The Break Down and Earl Van Dyke's super cool confluence of organ and vibes on L.B.J.

Lionel Pillay feat. Basil "Mannenberg" Coetzee
Shrimp Boats

★★★

We Are Busy Bodies WABB-112 (LP)

Two classic South African jazz sessions compiled

It's the title track that most will be here for. A 1979-recorded updating of the popular standard, it takes the song's simple cascading melody on a joyride for 25 blissful minutes. Leader Pillay (a shadowy and little-known figure) delivers up groovy Hammond turns and achingly beautiful piano notes aplenty to compliment the expressive saxophone lines of Cape jazz legend (and Dollar Brand alumni) Coetzee. Composed of outtakes from a 1980 session, the rest of the album might lack the title track's potency but offers up plenty of charm besides. Pillay's piano swings beautifully on the smoky original Slow Blues For Orial. A languorous cover of Mankunku Ngozi's Yakhal' Inkomo finds Coetzee's saxophone in gentler mode – as warmly caressive as a winter blanket. *Paul Bowler*

Suzi Quatro
The Rock Box 1973-1979 (The Complete Recordings)

★★★

Chrysalis Cat No TBC (7CD/1DVD)

A deep dive into her breakthrough decade

Mickie Most knew that leather-clad, bass-slinging "tomboy" (to use a 70s descriptor) Suzi Quatro was a born star, but it took a hook-up with pop geniuses Chinn and Chapman to kick-start her UK career. As the likes of Can The Can, 48 Crash and Daytona Demon bossed the charts and Detroiter Suzi became the pin-up du jour, her albums struggled to match that dynamism, often opting for padding like Elvis and Beatles covers, although a move into country-rock later in the decade had some legs. *The Rock Box 1973-1979 (The Complete Recordings)* compiles her first six studio albums, a live one and a promo-vids DVD. It's a lightning flash, but for true Quatrophiles the clincher is a previously unreleased demo of Albert Hammond's The Free Electric Band. *Chris Roberts*

Ziad Rahbani
Houdou Nisbi

★★★★

Wewantsounds WWSLP 50 (LP)

Cult Middle Eastern fusion gem reissued

Lebanese composer and producer Ziad Rahbani was one of the great modernisers of Arabic music. His productions for both his mother – legendary vocalist Fairuz – and as a solo artist fused traditional rhythms and harmonies with a variety of Western styles including disco and funk. He'd flirted with both jazz and Brazilian music before – most notably on the bossa nova-infused solo effort *Bennesbeh Labokra…Chou?* – but on this 1991 release he dived fully in to create a new style he termed "oriental jazz". His was a seamless melding of seemingly disparate styles – Nafs Al Sheghlat weaves delicate oud lines and Arabic harmonies with languid fusion basslines and Brazilian-style jazz scats; Bil Nisbi La Boukra combines bossa rhythms with middle eastern flutes. Rouh Khabbir – a languid remake of the Crusaders' Soul Shadow features a seedy late-Gainsboug style vocal turn from Rahbani. Previously only available on cassette and CD, this marks the vinyl debut. *Paul Bowler*

Skid Row
The Atlantic Years (1989–1996)

★★★★

BMG 538671090 (5CD, 7LP)

The best days, now all in one place

Still going today, albeit as a shadow of their former illustrious selves, Skid Row were huge in the 80s. Incessant touring and three well-received albums for Atlantic cemented the reputation of the Bach / Bolan / Affuso / Hill / Sabo line-up, which clocked up sales of 20 million albums. It was therefore a shame – although no great surprise – when it all went pear-shaped in 1996. This set contains their self-titled 1989 debut, 1991's *Slave To The Grind* and *Subhuman Race* which followed four years later, together with two EPs: 1995's live *Subhuman Beings On Tour* (originally released only in Japan), and *B-Sides Ourselves*, for which each band member picked a different cover version and which includes a sublime version of Little Wing. *John Tucker*

Sonic Youth
In/Out/In

★★★

Three Lobed TLR-134 (CD, LP, Cassette)

Rare offcuts from art-rock's artiest band

In/Out/In is not for fair-weather fans of Sonic Youth. You will find no Sugar Kane here. Less Teen Age Riot than middle-aged jam sesh, it hosts five courses of improvised art-rock, of varying sizes and flavour, culled from between 2000 and 2010. The harshest piece is Social Static, which sounds like a jam in the true traffic congestion sense of the word. It was recorded to soundtrack a film about Spencer Tunick, known for photographing crowds of people without their clothes. Only one track has vocals. Even there, Kim Gordon is in a whispery mood, muttering something about the dawn over a skeletal backing. A fiercer style is showcased on Out & In:

Hello, It's Todd

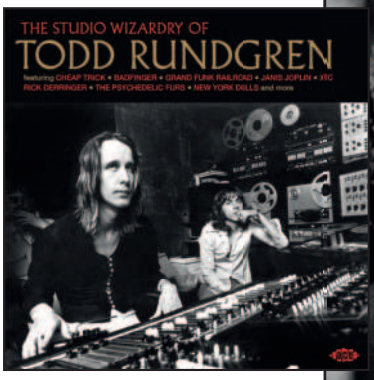
Two salutes to the maverick songwriter, a compilation of his production highlights plus a tribute to his quirky commercial peak.
By Terry Staunton

VARIOUS ARTISTS

The Studio Wizardry Of Todd Rundgren

★★★★

Ace CDTOP 1809 (CD)



Someone/Anyone?

★★★

Forward Motion FP 1234 (CD, LP)

Mainstream fame was never Todd Rundgren's primary goal, to the point where he wilfully kicked against it when making his left-field 1973 album *A Wizard, A True Star*. "I'd made *Something/Anything?* the year before and had got three hit singles from it, but I didn't want to be an artist who'd found a formula for success and just carried on mining it," he told me in 2010. "It was never in my mind to build a comfortable, commercial base, to become a household name," he added. "Critics were starting to refer to me as the male Carole King, and as much as I love Carole King I didn't want to be marginalised in such a way. And I was already making more money as a producer."

He clearly continued to pocket plenty of moolah from the 40 million worldwide sales of Meat Loaf's *Bat Out Of Hell*, although that particular behemoth is overlooked on *Studio Wizardry...*. Its absence doesn't lessen the compilation a jot, though, and arguably frees up a berth for another otherwise half-forgotten gem, such as the delicate, Beatles-like beauty of I Don't Mind At All, a minor 1987 hit for the short-lived Bourgeois Tagg.

Rundgren's magic behind the mixing desk is a joy to behold throughout, from the nascent street punk sneer of the New York Dolls' Jet Boy to the bluesy strut of Janis Joplin's One Night Stand; from Grand Funk Railroad's crunching proto-metal anthem We're An American Band to the oddball art rock of Half Nelson's Fa La La Lee (before they morphed into the more familiar Sparks). Elsewhere, the likes of Badfinger, Cheap Trick and The Rubinoos bristle with the melodic pop sensibilities he fashioned to such acclaim on *Something/Anything?*, and the blue-eyed soul master class of You're Much Too Soon by Daryl Hall & John Oates is unavoidably touched by the hand of Todd.

When Patti Smith (represented here by 1979's Frederick) inducted Rundgren into the Rock & Roll Hall of Fame, she described her old friend as "the Peter Pan prodigy, ever curious, ever youthful, ever defiant." XTC weren't quite so enamoured with the man at the helm of their 1986 pastoral pyschedelia masterpiece, *Skylarking*, Andy Partridge infamously likening the tension between band and producer to "one bunker with two Hitlers." However, there's little sign of friction on the sublime, faith-baiting Dear God.

Given Rundgren's remarks on swerving the Carole King comparisons after *Something/Anything?*, it's cute that one of the album's chartbusting hits, I Saw The Light, should kick off the multi-artist tribute *Someone/Anyone?* under the deft stewardship of King's daughter, Louise Goffin. A booming, beefier take on the original, its cacophonous back beat relishing the opportunity to amplify the Motown muscle its writer's version only hinted at.

It might seem churlish to draw attention to the paucity of marquee names, but project co-ordinator Fernando Perdomo has nonetheless chosen his playmates wisely. Kasim Sulton saw service with Rundgren in Utopia for several years, and brings an authoritative grandeur to the twisted waltz of The Night The Carousel Burned Down, while Probyn Gregory (no stranger to inspirational mavericks from his spells in Brian Wilson's touring band) embellishes the soulful ballad Cold Morning Light with subtle brass motifs that take the song to a higher atmospheric plain.

Todd Rundgren: a good producer always needs a non-aggressive "are you sure?" face

Proceeds from the collection go to Rundgren's own Spirit Of Harmony Foundation, which lobbies for increased access to musical education for children, especially in schools where arts-related budgets are invariably the first to be slashed. It's an undeniably worthy cause that will hopefully provide a launching pad for future generations of wizards, and maybe even a few stars.

12 minutes of sublime guitar-sprawl expertise. *JR Moores*

Stone The Crows

Live At The BBC

★★★★

Repertoire REPUK 1413 (4CD)

Bluesy Scots at the Beeb

Stone The Crows went under the radar in musical history terms, with their group making their name through impressive live performances rather than in the recording studio during their 1969-73 career. This excellent BBC set bridges the gap with a 12-track *In Concert* disc, combining two shows take take place a year apart, that alone justifies the price of admission. It's bolstered by two further discs of studio sessions (as released two decades ago by Strange Fruit) plus a fourth that collects eight "off-air" recordings sourced from fans. An interview with singer Maggie Bell is the icing on a substantial cake – and it's her improvised Ionian Highland Lilt, the 1972 live show closer, that shows the bond between band and audience. Few bands were more beloved, as this collection proves. *Michael Heatley*

REGGAE COLLECTOR

By Mike Atherton

"Wake the town and tell the people about the musical disc coming your way!" exclaimed **U-ROY** in 1970. He wasn't the first Jamaican to talk, or "toast" on a record: sound system DJs like Count Machuki and Sir Lord Comic had been doing it for years. But the man born Ewart Beckford took toasting to a new level, as is evident on ***U-ROY: Version Galore*** **(★★★★★ Doctor Bird).**

U-Roy scored hit after hit at Treasure Isle and, most remarkably in a country where people clamoured for the very latest music, he did so over pensioned-off old rocksteady rhythms. Familiar numbers such as The Paragons' The Tide Is High, Alton Ellis' Ain't That Loving You and The Techniques' My Girl, riding their immaculate Tommy McCook & The Supersonics rhythms, were transformed and rejuvenated by

U-Roy's rhythmic, echoing and often-inspired toasting.

This double CD is a fitting tribute to the recently deceased toaster: it includes all the tracks which he issued on Treasure Isle, plus a couple of rarely heard alternate takes, a selection of instrumental versions and even a passage of studio chat. The collection shows how the whole mood, swing and attack of a record could be carried by the voice of a man *talking*, and it's as historically important as it is hugely enjoyable.

A cool vocal style with a soulful edge brought **NICKY THOMAS** considerable success in his native Jamaica and, briefly, in Britain where his Love Of The Common People was a sizeable hit in the summer of 1970. The album built around that hit is now expanded, in a typical Doctor Bird style, into the double CD ***Love Of The Common People*** **(★★★★ Doctor Bird).** It includes all Thomas' recordings for producer Joe Gibbs, with the emphasis on covers of soul songs, convincingly sun. The original LP included several more tracks which should have made the UK pop charts but didn't, notably Have A Little Faith and a moodily excellent take on Joe Simon's Doing The Moonwalk. Non-album singles such as School Girl, a close relative of Union Gap's Young Girl, and a reggaefication of The Bee Gees' I Can't See Nobody deserved more attention than they got.

The second disc gathers Jamaican mixes {sans violins} of tracks from the LP, plus DJ versions of which **Cat Campbell**'s assertive take on If I Had A Hammer is the pick of the bunch, as well as alternate takes and early dubs, many of them new to CD. Nicky Thomas died before his time, a forgotten and embittered man, but this collection is a testament to his talent.

HORACE ANDY first set foot in a studio as a youth in the late 1960s, and he's been singing ever since. ***The King Tubby Tapes*** **(★★★★ Demon)** was first issued in this form by Jet Star in 2002, but the music dates from 20 years or so earlier. Twelve vocal tracks are followed by their dubs, with Horace on fine form, preaching the message of Rastafarianism in sweet, undulating tones over terse rhythms anchored by Robbie Shakepeare's brooding basslines. Horace's passionate sincerity is plain to hear on songs such as Jah Is The One, Liberation and the ear-catching Pure Ranking. Master mixing engineer King Tubby may have been eating his sandwiches while some of the dubs were cut, as they're basically straightforawrd versions of the vocal mixes. But when he gets his teeth into a mix, as he does on the cascading and cavernous dub to Leaders Of Babylon, the results are spectacular.

BARRY BIGGS operated at the opposite end of the reggae spectrum: rasta and Babylon played no part in his music. Indeed, it's probably no coincidence that he recorded a reggae cover of Johnny Mathis' What Will My Mary Say: specialising in melodic balladry, he came across as a Caribbean version of Johnny. It was a musical field which brought him tremendous success both in Jamaica and in Britain, as the ***Mr. Biggs / Sincerely*** **(★★★★ Burning Sounds)** release shows.

The two albums, here on one CD, date from 1976 and 1977 and display what the man is all about. Over creamily textured rhythms and sighing female backing singers, he applies his silken tenor tones to some of the best soft soul songs of the previous few years, tuneful and timeless numbers like The Delfonics' La La Means I Love You, Eddie Holman's Hey There Lonely Girl, Blue Magic's Three Ring Circus and his biggest UK hit, the same group's Side Show. Delving further into the past, he offers immaculate readings of The Moonglow' Sincerely, Bobby Darin's Things and Ben E King's Goodnight My Love. Burnings Sounds have included a batch of bonus tracks from earlier in Barry's career, with a sparse and bluesy Something You Got being about as far down the alley as he ever ventured.

Soul Ska **(★★★ Burning Sounds)** by **BYRON LEE'S ALLSTARS** resurrects a somewhat mysterious LP which first appeared – on three different labels in quick time – in Britain in 1980. But the music dates from much earlier, in fact most of it is from Lee & The Dragonaires' *Rock Steady '67* LP which was never issued here. The music, crisp and clean, oscillates between ska and rocksteady, kicking off with the title track which is actually an amalgamation of In The Midnight Hour and The Maytals' Treating Me Bad. Vocal numbers such as a cover of Lee Dorsey's Can You Hear Me blend with instrumentals like the sprightly Musical Pressure, with trumpeter **Jo Jo Bennett** to the fore. The joker in the pack is **Smokey 007**'s revival of Chuck Willis' C.C. Rider, probably from several years later than the rest of the LP. A mystery, but an entertaining one.

Irma Thomas

Full Time Woman: The Lost Cotillion Album

★★★

Real Gone Music RGMC 1337 (LP)

Lesser-known sides from New Orleans soul royalty

Aretha Franklin's runaway success at Atlantic doubtless made the label seem like an attractive bet for all soul singers seeking next-level action. By the time New Orleans' Irma Thomas moved to Jerry Wexler's stable she had already scored mid-level success on Chess, and gained notice when The Rolling Stones covered her cover of Time Is On My Side. But sessions recorded in 1971 largely remained on the shelf; only one single emerged from an album's worth of cuts. While the material she was given was good – Bobbie Gentry's Fancy suits Thomas' plain-speaking delivery, Our Love Don't Come That Easy is funky admonishment post-Franklin's Respect – in the year of Philly International's launch (Thomas's Adam And Eve would have held its own) and Motown's resurgence with *What's Going On*, it's easy to see why Atlantic second-guessed themselves, inadvertently setting the scene for a "cult classic" narrative that unfolded in 2014, when these sides were first issued on CD. *Jason Draper*

Tinariwen

The Radio Tisdas Sessions

★★★★

Wedge WEDGELP 0121 C (CD, 2LP)

Amassakoul

★★★★

Wedge WEDGELP 0221 C (CD, 2LP)

Desert blues trailblazers' big breakthrough

Making music in some form since 1979, the career of Grammy-winning Tuareg collective Tinariwen didn't get off the ground on a wider scale until 2001, in part due to their exile during civil unrest in their native Mali. Their humble beginnings are captured on the reissue of their first mainstream release *The Radio Tisdas Sessions*: named after the radio station used to record this superb debut that was subject to constant power outages. The music didn't suffer: Tinariwen's loping, hazy, hypnotic desert blues, all tricky, interlocking guitar riffs, loose grooves and call-and-response vocals, was already fully formed. Follow-up *Amassakoul* is more polished – it was recorded in a proper studio – but no less seductive, with a refreshed line-up open to new possibilities: Arawan features a rap in Tamashek. International acclaim was to follow, but newcomers to Tinariwen should start here. *Shaun Curran*

VARIOUS ARTISTS

Blood On The Cats – Even Bloodier

★★★★

Cherry Red CDGRAMD 207 (2CD)

Not-too-obvious psychobilly/rockabilly comp

Though ostensibly a psychobilly compilation, Anagram's 1983 album *Blood On The Cats* was actually a mash-up of psycho, garage, punk, and rockabilly, though a brilliant one. It was also highly successful, as it appealed noise fans across the board, not just our bequiffed friends.

For this new edition Cherry Red have expanded *Blood On The Cats* from 13 tracks to a mighty 56-track double album. Highlights include Guana Batz' creepy stomper Cannibal Run, King Kurt's national chart hit Destination Zululand, Brilliant Corners' psycho gem Black Water from before they went all girly and mainstream, The Polecats' throbbing rockabilly/psycho workout Marie Celeste,

Tinariwen: revisit the collective's early records

Frenzy's crazed, slap-bass driven Cry Or Die and P. Paul Fenech's mighty Meteors with Graveyard Stomp and I'm Just A Dog. *Shane Baldwin*

Can The Glam!

★★★★

Cherry Red GLAMBOX 185 (4CD)

Interestingly varied glam comp

This glamtastic set does a wonderful job of mixing up the big names in glam (T.Rex, Slade, Alvin Stardust, The Glitter Band) with their junk shop counterparts (Streakers, Ritz, Angel, Bitch). Even then, the tracks chosen aren't always the obvious ones. Of course, T.Rex's Metal Guru is always a full-bodied joy, gibberish lyrics and all ("… has it been/just like a silver studded sabre tooth dream") and Suzi Quatro's Can The Can is a stomping classic, but Slade's frantic We're Really Gonna Raise The Roof is up there with their best. Elsewhere Arrows' Bam Bam Battering Ram minces along amusingly, Beano's Little Cinderella chimes cheerily like a Christmas record, and Slik's The Kid's A Punk is a pounding epic. An intriguing selection of top quality glam. *Shane Baldwin*

Saturno 2000 – La Rebajada De Los Sonideros 1962-1983

★★★★

Analog Africa AACD 094 (CD, 2LP)

Monterrey of sunshine

When Sammy Ben Redjeb of Analog Africa was sent a mysterious mix of rebajada music – essentially a result of Mexican sound system operators slowing down cumbia – by Peruvan DJ, Eamon Ore-Giron, the musical archaeology began. Redjeb and a crew of sonideros (Mexican DJs) set about tracking down the artists responsible for the tracks, uncovering more rebajada magic as they went along.

Saturno 2000 bears the fruits of their endeavours. Some highlights: Los Dinners' Sampuesana saunters along on a lolloping groove; the three tracks from Junior Y Equipo are Game Boy soundtracks you can dance to; Hugo Blanco Y Su Arpa Viajera's Infinito is a dusty, Spaghetti Western-styled take on Latin music. And to think it all came about from slowing a turntable down… *Jamie Atkins*

Jesus Eduardo Sánchez aka Chicho: a star of the Saturno 2000 set

PLEASE RELEASE ME

Our regular look at albums crying out for reissue

The Eighties Matchbox B-Line Disaster

Horse Of The Dog

These Brighton-based goth scallywags drove around in a 1947 vintage Humber limousine, had a very long, nonsensical name, and the title of their 2002 debut album *Horse Of The Dog* didn't make much sense, either. Yet the 25 minutes of blistering Dadaist punk here are some of the most exciting in early 00s rock.

Unfortunately TEMBLD (as we'll refer to them hereon in) were too multi-layered and eccentric for the music press – largely ignored over garage-rock plodders with porkpie hats and very little to say. Whether it was the psychosexual discomfort of Celebrate Your Mother or the psychotropic terror of Psychosis Safari that spooked publications, it's hard to say, and the band's seemingly contradictory love of eastern mysticism and hard drugs probably didn't help. They were on a mission from Buddha and too out of their gourds to care.

The quixotic songwriting was like nothing around at the time, and very little that's appeared since, more's the shame. Okay, there were certain traces of The Birthday Party and The Cramps, though Brighton-born Guy McKnight's lurching, Deep Southern hellfire preacherman persona was like a total possession, unerring and unnerving. Despite indifference from the inkies, TEMBLD were snapped up by Universal, who recognised the greatness of *Horse Of The Dog,* but also had no idea what to do with them once they'd signed them. Mister Mental, from their second record, appeared on the soundtrack to *Shaun Of The Dead,* and in 2012, Chicken soundtracked Cristiano Ronaldo and many of the greatest footballers on earth kicking a ball around a busy CGI-scape in a two-minute commercial for a massive sports brand, a cause of great cognitive dissonance to their compact, rabid fanbase.

TEMBLD's transcendence to greatness should have been a mere formality, inspiring other groups to head off in startling, surreal new directions, but *Horse Of The Dog* has remained recherché, adored by the few instead of the many, with the 500 hand numbered vinyl copies in existence changing hands for silly money. Re-issue it now, for the love of Buddha. *Jeremy Allen*

You Showed Me – The Songs Of Gene Clark

★★★

Ace CDTOP 1611 (CD)

Byrds founder's outsourced material

Amidst the tangled branches of the post-Byrds' diaspora, Clark's songs remain the most timeless and enduring. His music has become a touchstone for a wildly eclectic range of artists, and the best versions here (The Flamin' Groovies' She Don't Care About Time, Iain Matthews' Polly) are steadfastly faithful to the spirit of the originals, with John Groshong's vocal a dead ringer for Gene's own on Rose Garden's wonderful 1968 curio Till Today. By contrast the glossy modernist production on some of the 80s makeovers (Juice Newton's I'll Feel A Whole Lot Better and Roxy's Eight Miles High for example) still sound overworked. One is also left pondering why no one has ever covered the sublime If You're Gone?
Johnnie Johnstone

Jon Savage's 1977-1979: Symbols Clashing Everywhere

★★★★

Ace CDTOP 21610 (CD)

A heady brew, curated by celebrated writer

Reductivist theories that the 1977-79 period was an exclusively punk textbook are smashed to pieces by Jon Savage, who charts the remarkable cross-pollination of genres (new wave, funk, electro, dub, industrial, disco and their mutant offspring) during the era. While eschewing some of the more obvious contenders (no room for I Feel Love or Teenage Kicks) he treats us to the amphetamine riot of Neat Neat Neat, Space's futurist manifesto Magic Fly (proving Air were simply reinventing the wheel), The Buzzcocks going full tilt Bo Diddley, Eno before he sailed into the ambient abyss, Scritti Politti's Dadaist scrawl 28/8/78 (as influential in its own way as *Metal Box*), Nigel Simpkins' totally bonkers Times Encounter, and fittingly, a prime slice of Rodgers and Edwards, courtesy Sheila & B Devotion's Spacer. Marvellous.
Johnnie Johnstone

New Albums

Emerald Jewels

Dublin's post-punk poets hit the jackpot on triumphant third.

By Shaun Curran

Fontaines D.C

Skinty Fia

★★★★

Partisan PTKF 3016-1 (CD, LP/2LP)

Fontaines D.C's previous two albums have both been tethered to their Irish identity, unable to look beyond what the eye can see, or the heart can feel. Their lightning bolt 2019 debut *Dogrel* took a Joycean delight in their hometown of Dublin, setting singer and lyricist Grian Chatten's wide-eyed poetic tales to potent, infectious post-punk. Its successor, the Grammy-nominated *A Hero's Death* (2020), was an inversion, enriching the displacement of tour-induced disorientation with increased musical depth. Critics loved it, as did the masses. Fontaines D.C became that scarce entity: a genuinely important, successful modern guitar band.

On their third album, Fontaines are again exploring perceptions of Irishness, this time from afar. All five members now live in London, and it's with this sense of exile that *Skinty Fia* is informed. The title was coined by the grandmother of bassist Conor Deegan III, translated as "the damnation of the deer", used as substitute for swearing. Chatten says it represents a culture that splinters and develops in different ways, just as his sense of Irishness has been both shaken and stirred by the process of leaving, and by the "microaggressions" he says he's received in his new environment.

The notion of Irishness in London has a long tradition in music – from old folk songs to workers' pub ballads through to the Pogues – and when Chatten sings, "I don't want to see the Queen/I already sing her song" on Roman Holiday, he seems to be invoking the rebellious spirit of his forefathers.

But Chatten is a piercing and increasingly measured lyricist – his use of barked repetitive phrases, a feature of so many Fontaines tracks, is only sparingly used throughout – and the connection with his homeland is more conflicted (Chatten is drawn to dissecting dysfunctional relationships, as heard on deceptively snappy singalong Jackie Down the Line). There is no romantic longing; just the guilt of leaving (the title track) and complicated feelings: on the relentless climax of I Love You, he talks to his birthplace as if trying to convince a lover – and himself – of his devotion.

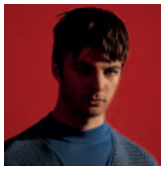
This comes with increased musicality. Created on a diet of Primal Scream's *XTMTR*, Goldie, 90s US alt-rock and Irish folk band Lankum, *Skinty Fia* is undercut with interesting, unexpected turns. Working again with long-time producer Dan Carey, for the first time the band pitched up in a big studio in Oxfordshire. The increased capacity has resulted in an expansion of their sound, as well as a certain boldness – The Couple Across The Way, an old Irish folk song in disguise, is built around Chatten's rudimentary accordion playing.

This is best exemplified on stunning opener In ár gCroíthe go deo (meaning In Our Hearts Forever). Inspired by the story of a Coventry woman refused permission to use the phrase on her headstone because it was deemed too evocative to locals, it begins with a low rumbling synth and Old Roman chanting before, like the title track, driving forward with drum'n'bass-inspired beat. By the frantic finale, guitars are swirling into a frenzy.

Elsewhere, there are moments where Fontaines seem to have their eye on a bigger prize. Big Shot has an epic, sweeping guitar riff, while Roman Holiday, a pact to make the most of their newfound home, is Fontaines in widescreen, allowing space and light into their condensed world. Whisper it, but the riff recalls countrymen U2.

Nabokov is a punishing closer. Amid squalls of guitar a la Rowland S Howard, it is the most obvious example of Chatten pushing his voice further than ever: Irish inflections affectively pronounced, his register higher. As he sneers, "I did you a favour" while scrutinising a submissive relationship, he sounds not too far away from a young Liam Gallagher.

It adds to the sense of a band extending themselves, again. The tensions that consume Fontaines – musically, personally, philosophically – continue to propel them forward: *Skinty Fia* is another triumph for this era's most vital group.



Q&A

Fontaines D.C. frontman Grian Chatten on his group's tremendous third.

Why did you decide to call the album *Skinty Fia*?
It's a beautiful expression. Something attracts me about doing things with the band that not necessarily many people will understand immediately. It kind of reinforces the idea of what we do being about enjoying ourselves, as opposed to catering for all the other things; but thematically, is a lot to do with the mutation or the survival of a culture in different environments, such as Irishness in London, which is obviously what we're experiencing first-hand. It also reminds me of that Pinocchio scene when all the kids are turning into donkeys.

You've spoken recently about your experiences in London, which haven't always been enjoyable. You've been on the end of microaggressions due to your Irishness?
I didn't expect that kind of thing to happen. Being asked by a stranger to say "top of the morning" or "what's the craic?" when you're just trying to have a pint with your girlfriend is humiliating, to be treated like a performing monkey. But we have awareness now, and expressions like microaggressions, so we don't have to ignore or repress our feelings when these things happen.

How has your relationship with Ireland evolved since you left?
I think it's quite an angry time over there, and rightfully so. The youth feel disenfranchised. And me being over here, I do kind of feel like I ran away, and took the easy road.

What effect has being in London had on the band?
It's probably made us covet a sense of Irishness more. Like the first track is really influenced by Sinead O'Connor and Lankum. It's a response to having your cultural identity pointed out, highlighted and perhaps even sort of threatened. It makes you lean into a little bit more. That's kind of what the album is exploring.

You often write about dysfunctional relationships – what interests you about that tension?
I think it's partly down to the fact that there's a lack of resolve, that there's not necessarily an answer. There's an opportunity for hope, and also for doom. I feel like that's the fundamentals that we've played with since the beginning of the band. As a lyricist I'm a bit obsessive. And I think bridging the gap between good and bad is fundamentally important to people in general. There's a pious, holier-than-thou kind of neighbour-ism where we demonise the person who's done a bad thing because it moves us further away from them, as we perceive ourselves. It's a selfish attitude, and doesn't have the betterment of society at its heart.

You use much less repetition on this album than previously…
I just feel like I've done that lot. The second album was quite heavy with it. I like the challenge of finding more ways to keep people engaged. A big part of the reason that I did it was because I thought that it sounded cool, almost like a sample. On this album, I was less inclined as there's more songs on it.

The album is much more expansive in the way it sounds, too…
That's exactly what we think. We've approached songwriting from an entirely different perspective. We're allowing the songs to breathe and a groove to be established. We got into Primal Scream at the end of the last tour, and I began to understand the kind of music much more, and hip-hop, too. It allows for a new groove and that groove to me sounds like confidence and maturity.

You play the accordion on The Couple Across The Way. How did that come about?
My mum got it for me from a charity shop for Christmas. I had the tune written by Christmas day morning. I still don't really have a clue how to play it properly. But it was just immediately a different approach to writing. It's based on a real story of when I look out my window at the apartment opposite, there's an elderly couple that have stormy, loud arguments. The reflection of them mirroring myself and my girlfriend at different stages of life, it was just too good to be true.

The last four years of being in Fontaines D.C. look like a whirlwind from the outside. Is that how it feels?
It just feels like it's stopping now; this third album parcels it off. We could write a fourth album now, but we want to enjoy being in the band for a while. And I want to let myself grow up a little bit more and take in the realities we have now. I went from having a particular life in Dublin to having a life that was beyond relation. I'm just going to enjoy being in the band for while. *As told to Shaun Curran*

NEW ALBUM OF THE MONTH

Fontaines D.C.: none of them could quite get on board with the rules of a staring contest

Photos: Filmawi

Hollywood Highs

Josh Tillman sprinkles a little silver-screen stardust. *By Kevin Harley*

Father John Misty: dad's barmy

Father John Misty

Chloë And The Next 20th Century

★★★★

Bella Union BELLA 1274 (CD, 2LP)

When Josh Tillman was working the publicity circuit for 2017's *Pure Comedy*, ruffling feathers merrily, he extolled extravagant plans for touring the album. This talk involved orchestra pits, dancers, sets, giant banana-peel costumes, therapist puppets: old Hollywood on hallucinogens, in short.

Although that tour did not unfold as planned, and even if his song for Bradley Cooper's *A Star Is Born* remake was later rejected, Tillman (working with faithful collaborator Jonathan Wilson) compensates with *Chloë And The Next 20th Century*. While 2018's relatively pared-back *God's Favorite Customer* seemed more sincere than expected from the good Father's slippery way with a loved-up sermon, *Chloë…* is maximum Misty from tip to twinkly toe. Sly and sumptuous, it high-kicks, slinks and preens into view as a set of Hollywood songs of delusion, heartache, stardom, nostalgia and tragicomic obsession, unabashed in its excesses and meta-mischief alike.

For those who find Tillman's music and mannerisms "a bit much", caution may be advised. For devotees, the result is quite the giddy twirl. That much is clear from opener Chloë, which whisks the album off its feet into refined air between Nilsson and Henry Mancini. As woodwinds flutter and strings swoon, Tillman's voice rises to the occasion: throughout the album, his rich, warm delivery pulls you into the heart of the songs even when it isn't clear what sits there.

Typically for Tillman, it's a record that does not surrender its secrets easily. The record reached reviewers without a full press bio. Crucial information that might unpack the songs is withheld, like the character in (Everything But) Her Love who responds with "a single word less than I need" when asked what he wants. Even so, Tillman waltzes through the enigmas with barbed asides and beautified melancholy impeccably balanced, such that even his most studied evasions seduce.

Witness Goodbye, Mr Blue, where Tillman indulges his inner Midnight Cowboy reflecting on inevitable partings. Likewise, Kiss Me's blue valentine moons over dreams passing; whether the song is a lament for lost love or for old values, the effect is alluring.

Elsewhere, Tillman's writing brims with enigmatic story-song riches. The smoky Buddy's Rendezvous and swish Q4 tot up the costs of self-romanticising outsider artistry with eloquent dash. Between meta-nods to Barbra Streisand and *The Wizard Of Oz*, the golden-age twinkle of Funny Girl wraps a tale of deluded celebrity obsession around a deliciously double-edged character study. Only A Fool adds arch zingers to spare: "The wisdom of the ages… was written by smitten, lonely sages," he quips, a wise man on his own terms.

So, self-aware pastiche or sincere tribute to old-school romanticism? One from the heart, or one from the arch arthouse? The answer is a little touch of both, surely, though The Next 20th Century issues as close to a declaration of intent as Tillman gets. Slyly echoing Leonard Cohen's similarly themed Everybody Knows (consider the "nosebleeds at Calvary" line), Tillman counters 21st-century cynicism with a commitment to old-school romanticism. "I'll take the love songs," he sings. "And the great distance that they came." Going by the sometimes biting, frequently beautiful and often enrapturing indulgences of *Chloë…*, nostalgia is in safe hands.

ADULT.

Becoming Undone

★★★

Dais Records DAIS 194 (CD, LP)

Enduring art-electro from the mature Detroit pair

Detroit's wife-and-husband duo of musician-artists Nicola Kuperus and Adam Lee Miller have long since weathered their early association with the turn of the century's fashion-led electroclash scene, and they've musically done essentially the same thing ever since, while managing to sound interesting and compelling throughout. *Becoming Undone* is their ninth album of raw, insistent electro rhythms, overlaid with Kuperus's reverb-heavy, impersonal vocals, like Siouxsie Sioux fronting a techno Throbbing Gristle. "Yesterday was the future," she hollers on Our Bodies Weren't Wrong; "Why can't I find easy pleasure?" she demands on I, Obedient. Each song is a minimalist electronic poem which embraces nihilism, sexuality, body horror and a general sense of existential enquiry, yet nearly all demand the listener dance while it's playing. *David Pollock*

Elles Bailey

Shining In The Half Light

★★★

Outlaw Music OLM 21 CD 01(CD, LP)

Blues buffed to perfection

The eternally behatted Ms Bailey has a well-oiled machine around her as she bids to become the female face of British blues. That quest requires talent, which she clearly has. Yet with photos artfully posed and songs carefully co-written, the danger is that rough edges will be lost. This third album proper, recorded with her road band in the UK rather than Nashville musos as before, comes alive at the very end. Bailey kicks off the studio shackles and wails against her backing vocalists on Riding Out The Storm and the title track, adding raw humanity to what has hitherto been polished but a tad polite. These songs will doubtless resonate further in concert: maybe a live album is her next step. *Michael Heatley*

Andy Bell

Flicker

★★★

Sonic Cathedral SCR 200 (CD, 2LP)

Ride guitarist continues to establish his solo identity

One of music's most reliable sidemen, Andy Bell finally went solo with 2020's charming *The View From Halfway Down*. He continues to gain confidence on his own. There are plenty of callbacks to Ride's hazy beauty among these 18 tracks: the backwards guitar of The Looking Glass has surely been kept in aspic since *Going Blank Again* 30 years ago. But Bell also conjures up acoustic meditations, power pop and pretty instrumentals, with Gyre And Gimble full of 70s kids' TV theme whimsy. All that's left is for Bell to be more forthright with his vocals. Sidewinder has both the swagger and melodic hooks often missing from his Oasis years, yet a sweet falsetto is too distorted and buried in the mix to take full effect. *John Earls*

Bodega

Broken Equipment

★★★

What's Your Rupture? WYR 122 (CD, LP)

New York post-punkers ramp up the pop

Their 2018 album *Endless Scroll* had both the Brit post-punk swagger and sheer

tunes that raised Bodega above a lot of their Brooklyn brethren, scratchy enough for a passing Parquet Courts roadie but catchy enough for the 6Music playlist. *Broken Equipment* continues in much the same vein – big basslines, funny lyrics and a Le Tigre bounciness that demands your nearest indie disco be reopened asap. Don't be put off by annoying lead single Doers (essentially Cake's Going the Distance) – *Broken Equipment* is generally tougher and smarter than that, with highlights including slacker anthem NYC (Disambiguation), snotty garage banger Statuette On The Console and closing ballad After Jane. If Bodega tone down the rap-rock tendencies and make sure not to go too glossy on the production, indie-rock may just have a new force to be reckoned with. *Mike Goldsmith*

Basia Bulat

The Garden

★★★★

Secret City SCR 127 (CD, 2LP)

Canadian folkie goes forwards in reverse

True to questing form, Canada's Basia Bulat puts distinct

twists on the retrospective album here. Recorded during lockdown, *The Garden* sets generous re-imaginings of 14 songs (plus two instrumentals) to string arrangements from – variably – Owen Pallett, Zou Zou Robidoux and Paul Frith. Earlier tracks such as I Was Your Daughter gain in widescreen reach, while The Shore ripples with atmosphere, strings lapping and rising against its melody. But it's the emotional hard-hitters from 2016's *Good Advice* onwards that most welcome the luxurious attention. Infamous fulfils its heart-wringing potential and Are You In Love? brims with melodrama; against Robidoux's plucked, whirling orchestrations, Bulat sings like a country crooner lost in a cinematic fantasy. "I won't look back," she sings on the title-track, turning a best-of release into an album of fresh, forward-thinking ambition and possibilities. *Kevin Harley*

Alex Cameron

Oxy Music

★★★

Secretly Canadian SC 449 (CD, LP)

Brandon Flowers' songwriting foil back out on his own

Jenny Hval: 'if I get left hanging again,' she thought to herself, 'that's me done with high-fives'

Alex Cameron's work is often characterised by the US singer-songwriter adopting unlikeable personas – from the louche to the downright chauvinist – in his songs. For some, his brand of irony is very funny. For others, though, it conveniently shields Cameron from offensive lyrical content. His fourth record *Oxy Music* dials down Cameron's provocative thrust – but only slightly. Opening track Best Life lampoons online lingo, while elsewhere he tackles anti-vaxxers, cancel culture, mental health, and drugs. He's dispensed with some of the piano that peppered his previous album *Miami Memory* but retains the infectious hooks of 2017's *Forced Witness*, and *Oxy Music* flaunts the kind of songwriting chops that put him on The Killers' payroll – he has formed something of a songwriting duo with frontman Brandon Flowers on recent albums. Whether or not he's your cup of tea, his quirky pop mastery remains in no doubt. *Kate French-Morris*

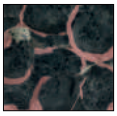
Eric Chenaux

Say Laura

★★★★

Constellation CST 160/Murailles Music MM 029 (CD, LP)

Twisted torch-songs from Canadian maestro



The first solo album in four years by Eric Chenaux is another enchanting fusion of seemingly incongruent parts coming together in the warmest of post-jazz hugs. His sleepy, sweet voice – an echo of Chet Baker or Arthur Russell – is at its centre, winning over with creamily melancholy croons, while his offbeat guitar accompaniments suggest the idiom-defying extemporisations of Derek Bailey, or Bill Frisell at his most abstract and askew. Drowsy signals of wonky electronics, delay-soused harmonica and Ryan Driver's Wurlitzer (spluttering the kind of burbling syntax only Sun Ra could untangle) further upset conventional singer-songwriter strictures, while There They Were's covert pop-funk-flirt is a quiet revelation even for an artist as singular as Chenaux. *Say Laura* is beguiling and, despite its sanguine air, deceivingly intrepid – an album brimming with a sublime alien balladry. *Spencer Grady*

Rosalie Cunningham

Two Piece Puzzle

★★★★

Esoteric Antenna EANTCD 1092 (CD)

Fabulous, luxuriously retro second solo outing

If, as Sartre asserted, Hell is other people, then Heaven could well be other people's music. Rosalie Cunningham's second solo album since the demise of her band Purson in 2017 basks in divine nostalgia as she exploits her amazingly fertile imagination to craft another exceptionally diverse and quirky release. *Two Piece Puzzle* sees the hugely talented multi-instrumentalist seemingly continuing her mission to resurrect the 70s single-handedly: the opening instrumental's main refrain could easily have fitted on an early Uriah Heep LP. Catchy melodies, clever lyricism and vaudevillian flourishes abound, exemplified by numbers like the mildly hallucinogenic Tristitia Amnesia and the hauntingly prog The Liner Notes. Bonus tracks come in the shape of last year's limited edition Number 149/Fossil Song 7". *John Tucker*

The Delines

The Sea Drift

★★★

Decor DÉCOR 58 (CD/2CD, LP)

Sweet soul stories from the coast

"Drift" is the key word for the latest album from Americana multi-hyphenate Willy Vlautin's umpteenth outlet. With Amy Boone's melting voice confident upfront, Vlautin anatomises the quiet desperation of everyday Gulf Coast people adrift, such as the woman returning home to an under-appreciative family in Drowning In Plain Sight, or the locked-in-habit couple of All Along The Ride. While the slow-burn country-soul pace could use more fuel, Vlautin's lyrics harbour depths and details, from a domestic abuse story smuggled under the cover of a hungover mood piece (This Ain't No Getaway) to the tale of a woman observing her man's mysterious arrest (Surfers At Twilight). A happy ending beckons in Saved From The Sea, an answer to Drowning that suggests a master storyteller at work, sculpting cinematic story-songs with tender wisdom and nuance. *Kevin Harley*

Envy Of None

Envy Of None

★★★★

Kscope KSCOPE 582 (CD, LP, 2CD/LP)

First outing for Rush guitarist's new band

Alex Lifeson is never going to lose the 'guitarist from Rush' tag, but by framing himself within a new band he can showcase a different facet to his playing and writing and shrug off people's preconceptions. Welcome, then, Envy Of None, which also features singer/songwriter Maiah Wynne, Coney Hatch bassist Andy Curran and renowned producer/engineer Alf Annibalini. The album is rich in its creativity but quite removed from what Lifeson is known for, slipping between genres but generally (and comfortably) straddling the ambient and industrial arenas: Liar could easily find itself on a Nine Inch Nails album, while Dog's Life echoes Garbage at their best. The star here, though, is Wynne, whose haunting vocals add an ethereal quality to the music and breathes life into the diverse compositions. *John Tucker*

Fatherson

Normal Fears

★★★

Easy Life Records ELIFE 031 VB (CD, LP, Cassette)

Sleek indie-pop from the Scottish trio

The fourth record by Kilmarnock-founded indie-rock anthem factory Fatherson feels ripe for commercial success. Like a less muscular Biffy Clyro or a not so heart-excavating Frightened Rabbit, the best of their sleek, bittersweet songs are constructed from the same collision of howling guitars and enveloping electronic orchestration which fans of Coldplay keep coming back for. Songs such as End Of The World, Dive and The Feeling and the Sound cruise on Ross Leighton's lustrous voice and expansive choruses, but there are spaces for reflection which give the record texture, like the hibernator-y piano ballad Honest To God and the upbeat acoustic sparsity of Wreckage In The Rubble. With an eye on pure pop mainstream success, they've offered enough to dig deeper into here. *David Pollock*

Aldous Harding

Warm Chris

★★★★

4AD 4AD 0391 CD (CD, LP)

New Zealand singer-songwriter's career peak

Collaborating once again with long-term PJ Harvey foil John Parish, Aldous Harding's fourth album finds her at the top of her game. Opener Ennui illustrates the simplicity and confidence of her songwriting which assiduously avoids needlessly expansive arrangements. Its ludicrously simple keyboard motif becomes near-hypnotic through a sudden key change, a subtle sax injection and an indecipherable vocal refrain. But it is her supreme gift for characterisation which is real strength at the heart of *Warm Chris*. The stark fragility of the Vashti Bunyan-like title track, the sassy blast of Fever, and the breezy whimsy of Lawn – upended by a glorious fuzz break – could be songs sung by three very different personas. Amidst the Vince Guaraldi piano notes, there's a darker side too – courtesy the crooked organ-driven finale Leathery Whip. This could well be her masterpiece. *Johnnie Johnstone*

Hurray For The Riff Raff

Life On Earth

★★★★

Nonesuch 0075597912890 (CD, LP)

New Orleans-based folkie plays the endurance game

"I don't know what it'll take to carry on," sings Alynda Segarra, the artist behind the Hurray For The Riff Raff handle, as she reflects on crises personal and public on this eighth album. After the roots-punk self-analyses of 2017's *The Navigator*, Segarra channels a sense of mindful self-administration into the self-styled "nature-punk" pitch of *Life*, a hypnotic album of introspective resilience and bruised empathy with a contemplative core. Metaphors of flight power Wolves and the sleek Pierced Arrows, but Nightqueen finds Segarra "tired of running", instead taking stock of their surroundings. Sustenance arrives via the Patti Smith-ish Rhododendron, where Segarra finds kinship in "renegade" plant-life; elsewhere, the urgent Saga lays bare the battle to escape past damage and the tender title-track seeks solace in quiet repose. Even if *Life* doesn't uncover the secrets to survival, Segarra's tender-tough songcraft makes a captivatingly meditative case for endurance. *Kevin Harley*

Jenny Hval

Classic Objects

★★★

4AD 4AD 0431 (CD, LP)

Deep-thinking pop sophisticate unbound

When the pandemic hit, Norway's art-pop free-thinker plummeted into self-doubt. After all, what use is art in a crisis? Jenny Hval's answer was to explore previous experiences of uncertainty, of being and nothingness, in songs that revisit old haunts like ghosts unbound by time and space. Between highbrow references to arthouse film and French philosophy, Hval roams freely, holding the influences of Alice Coltrane's devotional music close. The slanted results furnish serene pleasures aplenty, be it Cemetery Of Splendour's recollection of unattended concerts or Jupiter's Peter Gabriel-ish jitters. And if Jenny Hval's destination remains elusive, The Revolution Will Not Be Owned offers an approximation of purpose declared: "A dream is a remix of awake," she sings. An alluring enigma, *Classic Objects* turns shared experiences of irresolution and uncertainty into beguilingly abstract dreampop shapes. *Kevin Harley*

Photo: (Jenny Hval) Jonny Berger Hynne

Rising Damp

Riotously smart debut from Isle Of Wight duo. ***By Daryl Easlea***

Wet Leg: the Wight stuff

Wet Leg

Wet Leg

★★★★

Domino WIG 496 (CD, LP)

Taking their name from involuntary urination, it was clear that the Isle Of Wight's Wet Leg – vocalist and guitarist Rhian Teasdale and guitarist and vocalist Hester Chambers – offered something different when they appeared in the woozy in-between lockdown periods of 2021.

It's a debut that offers a great, frothy capture of a moment

Released last June, their debut single Chaise Longue already feels as if it has been around much longer; a modern classic that is being talked about as one of the all-time great career-openers, full of indie smarts and sing-speak phrasing that will forever date it to this time.

A heady brew of Stereo Total, Elastica, X-Ray Spex and influential-yet-still-to-break Girl Ray, Wet Leg come complete with backstory (met at college, friends for a decade, formed a band on the top of a big wheel), great name, great logo, a contract to Domino, and high-concept videos.

As a result, the duo – now supported by Ellis Durand on bass, Henry Holmes on drums and Josh Mobaraki on guitar – came second to Pink Pantheress in the BBC's Sound of 22. In just under a year, they've become the indie turn it's cool to stream, swept in on the tide of similar smart and sharp two-worded acts: Dry Cleaning, Yard Act, English Teacher, Swansea Sound.

However, Wet Leg seem to be more fun-loving than their peers: Teasdale has said she has a "total disregard for anything that resembles Serious Music. Fun is so important. Being really silly is important."

Wet Leg are thankfully neither zany nor off the wall – the deadpan delivery embraces the silly, while the music's angular indie punch, wave upon wave of guitar, captured by album's main producer Dan Carey of Speedy Wunderground, suggest anything but comic. Witty lyrics, big choruses, most songs around three minutes, *Wet Leg* offers a great, frothy capture of a moment.

Lyrically, *Wet Leg* explores the psyche of the millennials. Oh No surveys "doom scrolling" and has the great couplet, *"You're so woke/Diet Coke."* Ur Mum takes for its title a current derogatory slang term and couples words about pitiful masculinity with a motorik beat. Supermarket – a song about being kicked out of a shop for being drunk – is packed with a joyous dumbness ("I want to take you to the supermarket/I want to buy you all the shit that you need"), with its Ringo drums and fabulous, intensifying ending. It ends by breaking into laughter, underlining an exquisite daftness.

Like Yard Act's *The Overload*, Wet Leg's debut album is simultaneously of its time, ahead of its time, and evokes past times. Their summation that it is sad music for party people, and party music for sad people, is apposite. What it is, undoubtedly, is enormously engaging.

Park Jiha

The Gleam

★★★★

Tak:till/Glitterbeat GBLP 119 (CD, LP)

Latest sonic explorations from South Korean multi-instrumentalist

Park Jiha employed traditional Korean instruments within a jazz group framework on her early work. Her most recent album 2018's *Philos* saw her strip away western instruments entirely to create a unique and atmospheric form of ambient minimalism.

This follow-up effort continues that path with a range of compositions inspired by the changing essence of sunlight throughout the day. With all the instruments performed by Jiha alone, these pieces of music shift through a variety of mesmerising moods. A majestic ambience is created on the *piri* (bamboo flute) for opener At Dawn, before the instrument is combined to luminous effect with the *saenghwang* (a Korean mouth organ) for Sunrise; A Song Of Two Humans. Elsewhere, the mystical sound of the *yanggeum* (hammered dulcimer) is combined with atonal metallic scrapes on Light Way while the *piri* is twinned with a glockenspiel to denote twilight hours on the languid Nightfall Dancer. *The Gleam* marks another richly intriguing chapter in the South Korean's ongoing sonic journey.

Paul Bowler

Let's Eat Grandma

Two Ribbons

★★★★

Transgressive TRANS 565 XD (CD, LP)

Norwich duo triumph over adversity

Let's Eat Grandma have always been capable of capturing their experiences in song: first as teens, and now as twenty-somethings living the hard mess of adulthood. And like the fireworks that adorn opening track Happy New Year, the duo's third album is glittering and huge, even in its quieter moments – and their most emotionally charged record yet. *Two Ribbons* grew out of tough situations: grief, change, the pair navigating bumps in their lifelong tight-knit friendship. But the album is largely upbeat, and boots shut the door from their sludge-pop beginnings, from the run of sprightly, synth-skewered bangers in the first half to the wistful, downtempo second half, all braided together with the pair's familiar Norfolk tones. Pop music at its very brightest.

Kate French-Morris

Duncan Marquiss

Wires Turned Sideways In Time

★★★

Basin Rock BR 012 (CD, LP)

Kosmische folk journey from sometime Phantom Bander

While their existence wasn't exactly widely-known, those who were aware of Glasgow's sonic adventurers the Phantom Band couldn't help but fall for them. The promotional material accompanying their member Duncan Marquiss's first solo record explains why we haven't heard new Phantom Band music since 2015 – all of their gear was stolen from their van while touring in France that year. In which case, *Wires Turned Sideways In Time* is a worthy substitute, a series of seven dramatic and spacious instrumentals which flow like the rivers evoked by this singularly organic music. The tender, Nick Drake-like acoustic guitar of Tracks and Minor History breathes amid the atmospheric kosmische surges of Drivenhalle and Murmur

Double, a suitably filmic journey from their visual artist creator. *David Pollock*

Mattiel
Georgia Gothic
★★★
Heavenly HVNLP 202 (CD, LP)
Third time plucky for Athens rockers

After two albums of juke-joint swagger and sardonic punk'n'roll, this Jack White-approved outfit undergo a strident upgrade. A confidence generated from hard-touring duties shows itself on the deliciously infectious Jeff Goldblum, where singer Mattiel Brown tempers her forthright voice for the restrained chic of a new-wave-y tribute to *Jurassic Park*'s chest-exposed star. Elsewhere, Brown and bandmate Jonah Swilley balance Rilo Kiley-esque pop-country stylings (On The Run), limber skanks (Wheels Fall Off) and horn-basted soul-pop (Subterranean Shut-In Blues) with nods to their punk-ish previous. You Can Have It All issues a garage-rock ruckus, before Brown gives her full-bodied Grace Slick-meets-White Stripes all to a darkly droll dispatch from death's door on How It Ends. For newcomers to Mattiel's brawny melodicism, *Georgia Gothic* could be the start of something. *Kevin Harley*

Midlake
For The Sake Of Bethel Woods
★★★
Bella Union 0882462017 (CD, LP)
Anachronistic Texas folksters return after almost a decade

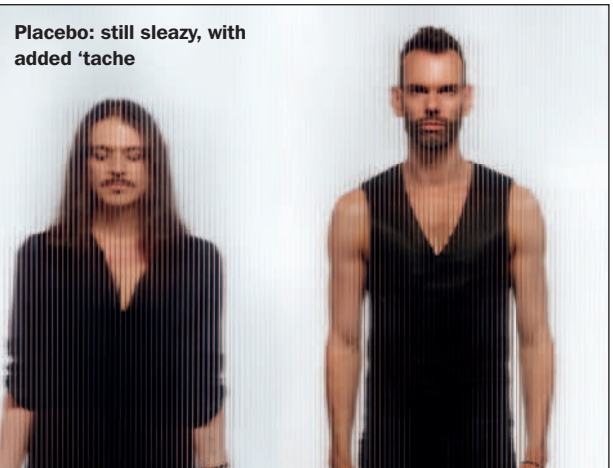
Nine years since their last full-length, Midlake are back with this fifth album. Though never on official hiatus, they decided to regroup after the death of keyboardist/flautist Jesse Chandler's father in 2018. It's he who graces the cover artwork, too – a painting of a still of him in the crowd from the *Woodstock* documentary. Yet while this record – like all Midlake albums – sounds lost in time, it's not stuck in the past. Rather, the quiet, minor-chord rush of Bethel Woods and the tormented lament of Exile bristle with urgency, while The End's trippy, retro-futuristic hooks look forward at days gone. It's all compounded by John Congleton's superb production, which adds layers of intrigue and mystery to this sublime, long-overdue comeback. *Mischa Pearlman*

The Mysterines
Reeling
★★★
Fiction 386608 (CD, LP, Cassette)
Paul Weller-approved rockers live up to the promise

Since their debut EP in 2019, Wirral rockers The Mysterines have become regular touring partners of Royal Blood, while singer Lia Metcalfe co-wrote and sang on Paul Weller's raucous True on *Fat Pop*. Of those two patrons, they're closer to Royal Blood's bludgeoning power, excelling at superficially straightforward rock hollering, aided by Catherine Marks' powerhouse production. Amyl And The Sniffers are the obvious comparison, but there's a Banshees tension to the title track and a Zeppelin way of shifting through the gears on the epic The Bad Thing, while Josh Homme would approve of The Confession Song's desert atmospherics. Insistent choruses to spare, there's little mystery to the formula but few new bands are doing it with such conviction. *John Earls*

Placebo
Never Let Me Go
★★
So SOAKLPV263 (CD, 2LP, Cassette)
Still bratty after all these years

Despite seeming a permanent and reassuringly snotty presence, Placebo's eighth album is also their first in nine years. Now down to a duo after third drummer Steve Forrest's departure, Placebo continue to find new ways of making sleazy, eyeliner-caked punky rants sound the most visceral thrills around: Try Better Next Time and the symphonic The Prodigal are in the class of Nancy Boy and Taste In Men for timeless subterfuge. However, while Brain Molko still convinces taking aim at the Illuminati, ex-lovers and assorted other squares, half the album tries too hard for epic arena ballad status. It's easy to understand why Placebo are searching for dignity, yet they're far still far better suited to bringing out fans' and their own tantrums. *John Earls*



Placebo: still sleazy, with added 'tache

SASAMI
Squeeze
★★★★
Domino WIG 498 (CD, LP)
LA-based songwriter's genre-hopping second

While it boasted the odd dark edge, Sasami Ashworth's 2019 debut was a promising slice of indie-pop begging for a fringe to hide under. Here, though, there's transformations left, right and centre: Skin A Rat is a ballcrushing nu-metal moshpit anthem, with much screaming of 'Many ways/To skin a rat…" and Megadeth's Dirk Verbeuren on drums. It's immediately followed by The Greatest, a tender if distorted Sheryl Crow-style power ballad that could end a prom at 20 paces. In-between? There are nods to 90s Sonic Youth (Need It To Work) and classical flourishes (Feminine Water Turmoil) on a multi-headed beast as impressive as the vampiric Japanese y kai spirit that adorns the cover. *Mike Goldsmith*

Esperanza Spalding
Songwrights Apothecary Lab
★★★
Concord CRE 01816 (CD)
Jazz polymath drops her eighth album

A perpetually inquisitive musician, Spalding has never played safe. Since her 2006 debut, she's always pursued a unique path, which in recent years has led her into increasingly experimental and esoteric terrain. This new opus, featuring a rare cameo from veteran saxophonist Wayne Shorter, can be viewed as a companion to 2018's *12 Little Spells*, her idiosyncratic song cycle relating music to specific body parts but it's even more outré; an academic treatise, scientific experiment and self-help manual all rolled into one. The set's 13 pieces, at times lush and hypnotic, are intended as a prescription for spiritual healing and come with instructions for use; but forget the metaphysical blurb and just enjoy the music. It's weirdly addictive. *Charles Waring*

Stereophonics
Oochya!
★★★★
Stylus STYLUSLP 15 (CD, 2LP)
Stadium rockers celebrate 25th anniversary in style

Originally intending to mark their 25th anniversary with a singles compilation, the new songs worked up for it have grown into the longest album of Stereophonics' career. You can see why they kept all 15 songs: there's not a duff one among them, and there's as much variety as they've shown in that quarter-century. The raucous Faces mood of Made A Mess Of Me and Hanging On Your Hinges are to be expected. Reflective ballads like Close Enough To Drive Home are familiar too. There's not only a confidence and assured skill in their delivery, but a relaxed poise in allowing jazz piano, 70s funk and Celtic folk to ease their way in too. As *Oochya!*'s onomatopoeic title implies, Stereophonics are still having as much fun as anyone. *John Earls*

Kae Tempest
The Line Is A Curve
★★★★
Fiction B 0034534-01/02/04 (CD, LP, Cassette)
Award-winning wordsmith's fifth album

When it comes to language, either written or spoken, the eloquent Kae Tempest has seemingly all bases covered: they're a playwright, poet, novelist, and have been twice-nominated for the Mercury Prize as a recording artist. Tempest's long-time collaborator, producer and multi-instrumentalist Dan Carey is once again at the helm, framing dazzling wordplay and mesmeric cadences with an array of immersive soundscapes which range from bubbling electronica (Salt Coast) and skeletal folk (Grace) to Pink Floyd-esque tone poems (These Are The Days). Guests include rapper Kevin Abstract, who appears on No Pressure, an empowerment anthem welded to an addictive dance beat, and Lianne La Havas, who adds her silky soul vocals to the stark hip-hop ballad No Prizes. Deeply compelling work from the UK's premier spoken word artist. *Charles Waring*

Whitmore Sisters
Ghost Stories
★★★★
Red House RHR CD 323 (CD, LP)
Country-folk that's very different

From the elegiac opener Learn To Fly, mixing mandolin with juddering bursts of electric guitar, to the finale, Greek Tragedy, blending harp with Mellotron, this is an understated whirl of folk, rock and country.

The Texan sisters, Eleanor (multi-instrumentalist and partner with husband Chris Masterson in alt-country band the Mastersons) and bass-playing solo artist Bonnie, come over like Emmylou Harris harmonising with herself on Friends We Leave Behind but like Taylor Swift on a 60s Tex-pop outing on Big Heart Sick Mind. It soars between genres helped by a sharp band led by producer/guitarist Chris Masterson, never afraid to utilise tradition – fiddle, accordion – alongside less usual instrumentation, not least that Mellotron, which gets a good workout. *Nick Dalton*

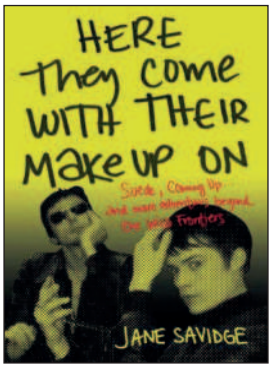
Nilüfer Yanya
PAINLESS
★★★
ATO ATO0594 (CD, LP)
Experi-pop Londoner's steady-handed second

London's Nilüfer Yanya made startling in-roads with her 2019 debut album, where wide-ranging volleys of indie-rock and dismantled R&B merged with scrappy style. For the follow-up, Yanya opts for a more direct, controlled approach, losing some of that album's bracing sense of pell-mell overspill but gaining in confidence. The new wave-ish beats-pop of The Dealer and LoneLady-ish Stabilise are energetic outliers on an album that prefers more sedate modes of introspection, typified by the languid funk of L/R, dreampop reverie of Trouble and tender R&B ballad Shameless. If this balladeering emphasis leads to declining returns in places, Chase Me's nervy alt-rock and Midnight Sun's Radiohead-ish mantras maintain enough of Yanya's itchy formative instincts to suggest something more inviting: a restless artist at considered play, reconfiguring her footing for the long haul. *Kevin Harley*

NEXT MONTH

Kurt Vile Suicide
Norma Tanega Kevin Morby
Marvin Gaye Warpaint

Books



Suede in leather: their heyday recounted in Jane Savidge's new book

Here They Come With Their Make-Up On: Suede, Coming Up… And More Adventures Beyond The Wild Frontiers

Jane Savidge

★★

Jawbone, £14.95

ISBN9781911036890, 280 pages

Convoluted look back at Suede's triumphant *Coming Up* campaign

Jane Savidge was one of the key behind-the-scenes architects of Britpop as head of PR firm Savage & Best in the mid-90s, with Pulp, Elastica and The Auteurs among the company's clients. Her second account of that feral period of music history, *Here They Come With Their Make-Up On: Suede, Coming Up… And More Adventures Beyond The Wild Frontiers,* recalls how her favourite band Suede somehow came back from the brink after losing a key member, with Brett Anderson's new gang summoning the Dunkirk spirit – and the odd drug dealer – to rule the charts and make the inkies eat their words. It's a fine tale, and one you can get straight from the (pantomime) horse's mouth in Anderson's *Afternoons With The Blinds Drawn* from 2019. Savidge is an avowed fan with unlimited access, and that enthusiasm shines through and carries the book; furthermore, there are several myths dispelled that she no doubt helped to foment herself. The decision to tackle each song in turn also works, and Savidge writes engagingly when on topic, though there are also maddening tangents that may leave you scratching your head, such as a hefty chapter concerning George Michael which includes a two-page retelling of her favourite scene from *Frasier*.

Jeremy Allen

The St. Louis Blues Of Walter Davis

Guido van Rijn

★★★★

Agram Blues Books, £40

ISBN9789082657043, 326 pages

The life of iconic bluesman

What a story charted here: born in 1912 or 1913 in Grenada, Mississippi, blues singer, pianist and songwriter Walter Davis left home aged 13 and made for St Louis. He made his recording debut in Cincinnati in 1930 with Roosevelt Sykes on piano for RCA Victor waxing his classic M&O Blues, a song he cut three times. Davis taught himself piano: blues scholars have described his playing as 'idiosyncratic' and 'primitive but expressive'. He had a mournful voice but he was a wonderful tunesmith. His songs were laced with dry humour, not to mention double entendres such as on Think You Need A Shot released by Bluebird Records in 1936 (and the title of a 1970 RCA reissue album) which today would carry an explicit lyrics warning.

Between 1930 and 1952 he recorded over 170 sides for RCA Victor and their Bluebird label and a handful for Nashville's Bullet outlet. It's a tale that's profusely illustrated, with the book containing a full biography, track-by-track discography, lyric transcriptions and commentary, plus a 22-track CD with an interview conducted by doyen of blues writers, Paul Oliver. A remarkably researched book.

Tony Burke

Baptism Of Fire – A Year Of Living And Working With Duran Duran

Ian Little

★★★

Astral Horizon Press, £25

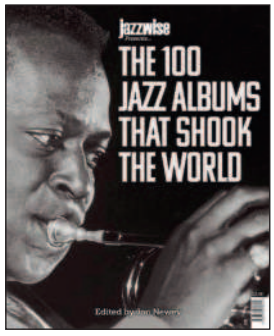
ISBN 9781916039643, 240 pages

Tales from the control room

Like many people, Ian Little fell into the music business by accident. Working for a pair of architects who'd successfully bid to design a lighting and stage set for *Breakfast In America*-era Supertramp, Little went to oversee things and got seduced by the lustre of the Access All Areas pass. Returning to the UK, a chance meeting with Roxy Music's Phil Manzanera lead to studio experience, then his own recordings under the name New Asia, and a new life as a producer. Given the alternatives, as members of Pink Floyd had previously discovered, architecture ceased to be of any great interest once he had found his place behind the mixing desk.

Little's autobiography takes in some of his numerous production credits, while also discussing homelessness, mindfulness and philosophy in an interesting and non-linear narrative which teeters on the cusp of being Zen & The Art Of The Mixing Desk. However, as can be divined from the book's subtitle Little's work on Duran Duran's Is There Something I Should Know and *Seven & The Ragged Tiger* forms his autobiography's centrepiece. It's not all plain sailing in *Baptism Of Fire*'s very entertaining blags-to-riches story, but Little tells it well. And, besides, it would be churlish not to get swept up in his enthusiasm when Is There Something I Should Know goes straight into the charts at No 1.

John Tucker



The 100 Jazz Albums That Shook The World

★★★

Jazzwise/Mark Allen Group, £12.99

ISBN13680021,100 pages

UK jazz mag's list of the idiom's greatest records becomes a book

This beautifully presented publication builds on the foundations of a popular 2006 feature in *Jazzwise* magazine that its editor Jon Newey intended as "a listening guide that looked at the landmark albums that changed jazz, changed lives and brought this life-affirming music kicking and screaming into the mid-2000s". After the article went online, it quickly shot to pole position in Google's "best jazz albums" search rankings and now, 15 years later, has been revised and expanded for an A4-sized 100-page "bookazine" that offers an annotated countdown of the Top 100 albums. Compiled by such redoubtable UK jazz authorities as Stuart Nicholson, Brian Priestley and Kevin Le Gendre, who also provide detailed and insightful commentary, the book is an irresistible page-turner. Some of the entries (like Miles' *Kind Of Blue* and 'Trane's *A Love Supreme*) are entirely predictable, of course, but in a good, reassuring way, while other inclusions – which I won't reveal because it will spoil the fun – might be deemed controversial by purists. Some detractors might also balk at what they perceive as crucial omissions but, ultimately, this superbly written assemblage is an engrossing read. The chosen 100 albums don't tell the music's full story, of course, but they function as a valuable foundation for building an impeccable jazz collection.

Charles Waring

Ugly Beauty: Jazz In The 21st Century

Philip Freeman

★★★★

Zero Books, £16.99,

ISBN1789046327, 272 pages

Contemporary jazz under a microscope

For many American jazz musicians, the term "jazz" is despised; the equivalent of the worst four-letter cuss word you can imagine. Both Duke Ellington and Charles Mingus vehemently objected to their music being called jazz, favouring "Black Classical Music", while Miles Davis preferred to label what he was doing "social music". And yet for better or worse, jazz is still in common usage; an all-encompassing umbrella term that describes everything from Louis Armstrong's jaunty Dixieland romps to

Photo: (Suede) Tom Sheehan

Cecil Taylor's apocalyptic avant-garde explosions and beyond. In *Ugly Beauty*, US writer Phil Freeman examines the concept of jazz and its relevance as a descriptor in the streaming age, arriving at some fascinating insights about what the music is and isn't. (Jazz, he opines, is a living, ever-changing mosaic rather than an immutable monolith). The book is presented as a series of individual portraits of 43 cutting-edge musicians (from Jason Moran and Kamasi Washington to Shabaka Hutchings and Moor Mother), exploring their place within the jazz continuum. Freeman is a perceptive writer who asks pertinent questions and offers astute observations; he also acknowledges the importance of the current British jazz renaissance. Ultimately, *Ugly Beauty* does what all good jazz books should do; it inspires you to investigate the music being written about. *Charles Waring*

Status Quo – On Track: The Frantic Four Years

Richard James

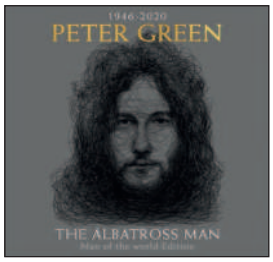
★★★★

Sonicbond Publishing, £14.99

ISBN 9781789521603, 158 pages

British institution's best years scrutinised

The ever-reliable *On Track* series – surely every household must own at least one such book by now? – continues with Richard James' examination of the work of Status Quo. With more than 30 studio albums to their name, Quo have become more a national institution than a band, though James wisely limits his analysis to the period 1970 to 1984, the years the Frantic Four ruled supreme. The author makes no secret of his fandom, highlighting the highs with evident glee and drawing attention to the complexity of some of the band's material. That said, though, he's not afraid to pull them up on their less interesting outings: "Wild Side Of Life is, frankly, dull," he observes, before giving 1977's *Rocking All Over The World* a well-deserved kicking for its attempts to seduce the US market ("the first and biggest in a series of musical missteps"). *Hello!*, meanwhile, is rightly lauded as a "mighty piece of work". In an interesting swipe at Status Quo's detractors, James indicates the number of chords in each song, pointing out that of the 150 tracks under his microscope only 12 use just three, the indictment often levelled at the band. Now, there's a question for a pub quiz. *John Tucker*



The Albatross Man

Peter Green

★★★★

Rufus Publishing, £95 (deluxe £295, ultra-limited £2,000)

ISBN 9781919603322, 336 pages

Man of the world's career-defining overview

If a picture's worth a thousand words, here's a lifetime of reading. The guitar god gets the coffee table treatment amid hundreds of photos from innocent schoolboy to wide-eyed rock – and pop – star, so many from Fleetwood Mac days. There are words, too, most from writer Mark Blake, possibly the last person to interview him. But also heart-warming recollections, from sax-playing film score composer John Altman (they jammed all night) and Mungo Jerry's Ray Dorset (they shared Chinese meals) as well as Metallica's Kirk Hammett (he owns his guitar and they met shortly before Green's death in July 2020).

The images also take in the turmoil of Green's later life, his mental problems and his unkempt, overweight appearance but focus on his return to music with his Splinter Group.

It isn't, however, simply an overview – Green worked with the publishers for four years and it is rich in personal pictures, notes and art. There's also a CD: an early vocal of Need Your Love So Bad with added guitar by Dave Gilmour, and Man Of The World, reimagined by Hammett with Mick Fleetwood. Alternate editions feature original art and the biggest – leather-bound, boxed and weighing more than a coffee table – is signed. *Nick Dalton*

Catch Yerself On – The Journey to Stiff Little Fingers & XSLF

Henry Cluney with Roland Link

★★★★

Self-Published, £15

240 pages

Punk guitarist tells his tale

Shy by nature and the owner of a charmingly modest disposition, Henry Cluney was (and remains) an unlikely rock'n'roller. However, there he was, in the mid-70s, right in the thick of it and pivotal to the formation and success of one of the greatest punk bands, Belfast's Stiff Little Fingers. Co-writer Link has managed to tease out stories you won't have heard before and some that you have, but with a new frame of reference. The book documents the good times, some painful periods, the great times and the lows, right up to the present day. In the noughties, the man did a short stint as a stand-up comic – who knew?

What everyone does know is you can't keep a good fella down, and Cluney continues to plough his own furrow, gigging regularly and living a musical life straddling two continents. Plum in the middle there are an array of photos spanning Cluney's life, many previously unseen. *Catch Yerself On* is given additional credence by the affectionate forewords contributed by original Stiff Little Fingers management duo, Colin McClelland and Gordon Ogilvie. It's clear to see Cluney had a lasting, positive impact on both. A measured, well-written memoir. Every fan should grab a copy. *Ian Templeton*

Anoraky In The UK 2

Tony Page

★★★★

Lulu.com, £15

ISBN 9781794807679, 113 pages

Digging through the crates for punk rarities

Anoraky In The UK 2 is Tony Page's second trawl through the catalogue of rare, entertaining and often downright odd singles that emerged in the wake of the UK punk and new wave explosion of the late 70s and early 80s. The book delivers yet more delights for collectors to muse over and hunt down, but make sure your wallet is stuffed before trying to purchase some of these rare slabs of vinyl.

The author has handpicked a further 101 obscure and desirable 7" singles and packed them into this slim A4 volume. Most of these records were self-published on short-lived DIY labels and many are very difficult to track down nowadays. Each entry is illustrated with sleeve and label artwork and a ballpark valuation is offered for every record, often in the three figure territory.

Among the big hitters featured include Revenge's Our Generation, recently sold for £850, Disorder's Air-Raid, which can make £500 with the rare sleeve, and 'O' Level's *East Sheen* EP, which regularly exchanges for four figures. An interesting development noted by the author is that values are now creeping up for some repro copies of these early DIY punk singles, with examples often making up to £50 or even more. With an introduction by Brian Young from Belfast punkers Rudi (Big Time with original Boris Karloff sleeve, £200+) *Anoraky In The UK 2* will bring out the crate-digger in anyone interested in the early punk era. *Tim Naylor*

Peter Green: a new deluxe book covers the great man's life

1970 – A Year In Rock

John Van der Kiste

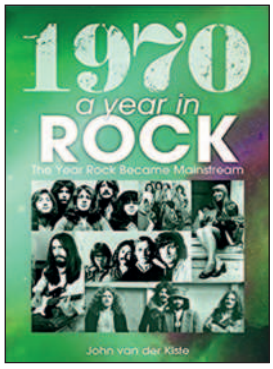
★★★

Sonicbond Publishing, £14.99

ISBN 97817891474, 156 pages

A year of transition goes under examination

Was 1970 "the year rock became mainstream"? Author John Van der Kiste certainly believes so, and draws on an investigation of 25 albums from the year to make his case in *1970 – A Year In Rock*. In a lengthy introduction to this book, the author sets out his stall: asserting that it was a time bands who had traditionally been releasing three-minute poppy singles began "to produce more adventurous or sophisticated work," while singles from album acts were "appearing on daytime radio and television with a regularity that would have been almost unthinkable a year earlier."



He concedes that finding just 25 LPs for his proposition wasn't easy, and so has aimed for a "representative choice from different genres." His selection is therefore extremely eclectic and showcases rock in its broadest sense, meaning that the old guard –The Beatles, The Rolling Stones and The Kinks, for example – rub shoulders with the newer names from the end of the 60s such as Elton John, Led Zeppelin and Deep Purple. Ten Years After, Santana and Joni Mitchell also have their albums dissected and discussed, although neither Black Sabbath LP released that year makes the cut, nor Free's *Fire And Water* with its hit single All Right Now. Van der Kiste has set himself a wide and far-reaching task, and although he might not hit the bullseye, he's to be applauded for trying. *John Tucker*

DVDs

Studio 666

★★

Sony Pictures UK

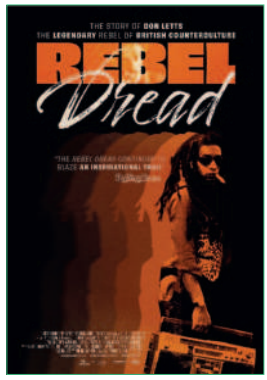
(Cinemas, DVD, Blu-Ray)

Gory, goofy, grim: Grohl brings the pain

Alice Cooper in *Prince Of Darkness*, Alex Lifeson in *Suck*, Meat Loaf (plus fright-wig) in *BloodRayne*… While hard rock and horror hokum have long enjoyed close ties, that bond becomes an endurance test in this Foo Fighters shocker. Frightful in a bad way, director BJ McDonnell's movie begins as a nicely arch-gonzo genre homage – with John Carpenter theme tune – before mutating into an overlong ("everlong" if you must) farrago of blood-soaked silliness, without real scares or laughs.

The premise finds the Foos holed up in an Encino house "with some serious rock'n'roll pedigree" to make their 10th album. Dave Grohl takes to the job like a man possessed, as satanic influences force him to do the devil's work: record a hell-raising song of epic proportions. "Like *2112* times 2112," gushes Grohl.

Feels longer, though. As demon Dave dismembers his rebellious bandmates bloodily, the problem isn't that the Foos can't act: they take to it gamely enough. Whitney Cummings and – hello! – Lionel Richie stir chuckles in cameos, too. The problem is that every other gag dies more painfully than an in flagrante couple being chainsaw'd in half. Any shock value, meanwhile, gets drowned out under fountains of arterial spray. When Taylor Hawkins finally declares, "Fuck this shit," you feel his pain. *Kevin Harley*



Rebel Dread

★★★★

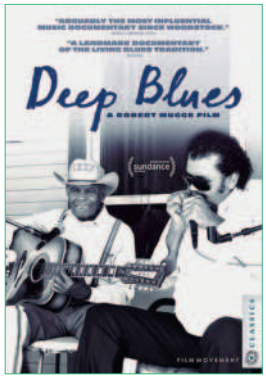
Bohemia Media (Cinemas, Digital)

The story of game-changing film-maker and musician

In 1968, Don Letts experienced racial division among his multi-ethnic group of friends for the first time, a symptom of Enoch Powell's "Rivers of Blood" speech; that same year James Brown released Say It Loud – I'm Black And I'm Proud, a song that couldn't have been any more timely, instilling the teenager with a sense of self-worth as the political tectonic plates shifted. *Rebel Dread*, directed by William E Badgley, is an inspiring tribute to a frenetic life full of incident and adventure with a generous array of talking heads including John Lydon, Mick Jones, Dennis Bovell and Letts' former girlfriend Jeannette Lee, record executive and PiL manager, with whom the filmmaker and erstwhile Big Audio Dynamite non-musician worked in a clothes shop on the King's Road in 1978. That same year, Letts took his camera to Jamaica as a guest of Johnny Rotten, who was signing names to Virgin's Front Line subsidiary. Letts met his heroes: I-Roy, U-Roy, Big Youth, Prince Far I, and Lee 'Scratch' Perry, who were all just scraping by. "It made me realise there's no real justice in the music business," he says. "The real pioneers never get to collect; it's the people that water down their ideas that make the money." *Jeremy Allen*

Don Letts: spreading the gospel in New York, 1981

Dave Grohl: he shouldn't have eaten that stilton before bed



Deep Blues

★★★★★

Film Movement Classics

(DVD, Blu-Ray, Digital)

Landmark blues doc remastered in 4K

Filmed in 1990 and screened a year later, this 90-minute documentary was directed by Robert Mugge and financed by Eurythmics' Dave Stewart. Released to critical acclaim, it features Stewart touring Memphis, Clarksdale and the Mississippi Hill Country with writer Robert Palmer interviewing and filming contemporary blues artists (all now deceased) including Roosevelt 'Booba' Barnes, the mesmeric RL Burnside, a raucous Jessie Mae Hemphill, Big Jack Johnson playing a traditional juke joint, Junior Kimborough, blues pianist Booker T Laury, Jack Owens (the last living link to Robert Johnson and Charley Patton), harmonica player Bud Spires, Lonnie Pitchford and blues singing barber Wade Walton.

Mugge made the right choice to include Stewart in the film – he initially declined to appear. Stewart's presence alerted younger music fans to the possibilities of Mississippi blues and probably boosted sales of the soundtrack album, too.

This 30th-anniversary remaster and re-release comes with a feature-length audio commentary provided by Mugge, additional performances that failed to make the final cut, plus an essay by Anthony DeCurtis of *Rolling Stone*. A wonderful piece of blues music history. *Tony Burke*

Photo (Dave Grohl): Studio 666, Photo (Don Letts) Lisa Jones

Singles

The Shadracks Bedazzled/Love Me *Spinout Nuggets SN 058*

Blimey. Two songs credited to "Cook/Moore" torn from the cult classic *Bedazzled*, performed by The Shadracks, featuring the talented offspring of Billy Childish, present here as William Loveday in the production seat. This possesses so many connections, only Pete Frame could untangle them. Shadrack is the name of a *Billy Liar* character, as is Duxbury, one of Billy Childish's alternate noms-de-plume. Shadrach is also from the Book Of Daniel, thrown into the fiery pit by King Nebuchadnezzar, who happens to be playing bass on this single. Whaddever. Bedazzled is spooky, disconnected, simultaneously tuneful and tuneless, 60s yet 20s, rocking yet cabaret, big yet hollow, like the original pumped up to bursting point. It's disturbing and funny, a likely cult record of the future if not the present. Love Me, originally a parody of 60s beat, remains so in this iteration. An bizarre update of an already bizarre record, making a complete cult of itself.

Bette Smith & Kirk Fletcher Brown Sugar/Dance Monkey *Cleopatra CLOS 2656*

As the Stones ditch Brown Sugar for fear of offending 2022's sensibilities, Brooklyn's badass bluesy soulstress swigs it and spits it out as if she's just confused bleach for gin. In tandem, blues axe-slinger Kirk Fletcher gets to, well, sling his axe on it. It's gutsy trad-rock, built on the timbers of the original, if broader of beam, and there's no doubt Bette Smith can more than do the song justice. No surprise, really, as Don't Skip Out On Me, on her second album, 2020's *The Good, The Bad And The Bette*, is as close to a *Sticky Fingers* ballad as you could get. (She's a shoo-in for a life-shortening stint with Primal Scream.) On the B-side, Dance Monkey cuts the groove to a halting chug, Ms Smith drawing more from a thin lyric than it contains, while Kirk unravels lean, pure lines appropriate to the song's Mississippi recording location. This single ain't changing the world, but it does perk it up a little.

Marc Bolan *You Scare Me To Death* EP *You Are The Cosmos YATC 87*

Charming demos from '66, beefed up by Simon Napier-Bell in the 80s. Though this is pre-fame, you know who you're hearing; all the tics and tricks of *MARC!* are present and correct, from the nonsensical-cum-whimsical addictive lyrics to the lamb-like vibrato. We get You Scare Me To Death, originally called Horrible Breath and penned as a putative jingle for a breath freshener; Cat Black (You Know She's Back), very much a T.Rex B-side; Mustang Ford, potentially a T.Rex A-side, and The Perfumed Garden Of Gulliver Smith, a convincing psychedelic delight – if he'd swapped the plot-owner's name for John Peel's, it might have done him a big favour. Bolan backwaters, a little overfished perhaps, but fun to bob about on.

Hector Wired Up/Ain't Got Time *Just Add Water JAW 50*

Hector Bye Bye Bad Days/Lady *Just Add Water JAW 51*

From satin-clad 70s superstar to junkshop glam. Ooh, look at their clobber on the sleeve: didn't anybody tell 'em "you ain't going put dressed like that"? Hector hailed from Portsmouth (hail!), and made a right Slade-esque racket, appropriately delivered in a hyperactive fashion on Wired Up. It was released on DJM in '73, which is probably where they went wrong: they were whitebait compared to the far fatter flounders the label had to fry. From time to time, to illustrate the electricity implied in the title, a mad Moog bursts in unexpectedly, like your mum flinging open the bedroom door just as you're pleasuring yourself with a copy of *Fiesta*. Ain't Got Time is even more Noddy and company, a proper stomper-chanter that would have gone down a treat at Samantha's had they ever played there (probably didn't). The following year's Bye Bye Bad Days thumps out of the speakers like your platform heels on the yoof club floorboards as you realise the skinheads are after you. It's loud, it's noisy, it's clattering, it bombed. Lady is almost proto-disco as if performed by Wolverhampton's finest in a demo they immediately shelved. These two fun-filled singles and that was their lot. They coulda bin contenders. Or Blackfoot Sue at least.

The Lovely Eggs Featuring Iggy Pop I, Moron/Dum Dum Boys *EGG 016*

Iggy Pop's grand tour bestowing credibility on younger artists alighted at Lancaster in 2021 – but he should have gone elsewhere: Lovely Eggs ain't short of cred. Now reissued on red vinyl, I, Moron beats out a punk rock *dangerous-structure-keep-out!* multistorey car park of guitar, drums and electronic cacophony, chanting of their own brainlessness. Iggy adds a bottomlessly deep spoken line or two, curiously akin to that other original punk, William Shatner. It'll drive you nuts and it's good for sure. In flipsville, they tackle Dum Dum Boys from Iggy's masterstroke *The Idiot*, now full of gated guitar shadowed by a bubble of synth, and as cold and detached as the original. Ig takes a year to arrive, leaving it to the Eggs to crack this tune, and they do. Iggy should use these guys as his band: they kick so much ass, it's any wonder any of us can sit down.

Pat Travers Push Yourself (Radio version)/Full Spectrum *Cleopatra CLOS 2686*

Available in silver or red colourways, I wasn't looking forward to this one. But Travers still handles a Strat like it's a weapon rather than a duster, knocking out chords and riffs like a yob booting bricks out of a newly laid wall the moment the builders go home. Could have done with more guitar actually; the brass is a distraction, handsomely arranged though it is. Travers has quite a voice these days: you don't learn to growl like that in the school choir. It's beyond rock'n'roll and out the other side. Sure we'll push ourselves, Pat – who'd argue with a bloke who sings like that? The instrumental Full Spectrum comes on like an update of The James Gang's Funk #49, and this time the trombone and trumpet seem in context. I reckon it's alright. Would I buy it? Naaah. But I can see why others might.

Paolo Apollo & Antonio Negri *Sambabila* EP *Spinout Nuggets SN 057*

Described as "Brazil as seen from Milan", this four-track EP of Hammond music reminds the ears of the 60s sounds of Walter Wanderley, who cultivated the best eyebrows of all organists. Presumably Walter II Brasiliano is dedicated to him. It uses those tender, slowly unfurling samba chords, and the drumming from keyboardist Paolo's dad, Antonio, pops out of the record even though he's apparently using brushes. Weighty, rolling bass guitar from Edoardo Giovanelli leaves Paolo's feet free to tap. Four tracks (I thought Con La Fiat Al Maracana was the dreaded If You Go Away for a moment) transport you to a carefree world of warm beaches, iced drinks and exotic fruits, a safe distance from tactical nuclear strikes. Hopefully. Saudade In Corvetto is particularly wistful. But don't be fooled. This may be redolent of retro, exotic jet-settery played on organ tones long discarded, but this is absolutely sincere, beautifully executed music in a fading tradition, not a pastiche.

The Wedding Present I Am Not Going To Fall In Love With You/A Song From Under The Floorboards *Clue CLUE 102*

Ooh, it's 1992 all over again: another month, another Weddoes blessing. It's recognisably them: they never went in for house mixes, ambient versions, hip-hop refixes and all that not-sure-of-ourselves, better-try-summat-else bollocks that I rather like despite better instincts. This churns along, a proper indie song with a melody, sincerity and values Pete Shelley would have recognised, bless his stilled romantic heart. One listen and you'll love it if you're remotely inclined. Shelley's sparring partner, Howard Devoto, co-wrote the flip, a ringing, uptempo version of Magazine's "comeback single" (they'd only popped out for a ciggie), A Song From Under The Floorboards. It builds to a thrash, letting rip in a way its originators never did. Remember what the Wedding Present used to sound like? They still sound like that, yet they're still developing, still loving what they do, still alive and growing rather than revived yet slowing. Treasure them.

Nick Bike OPP/Nick Bike x LXVNDR OPP (Green Fingers Remix)/Feelin' Myself (Original Version) *Black Buffalo BBR 062*

Ooh, it's 1991 all over again: sort of. Black Buffalo, currently trading as a Motowny-lookin' label, has been on DJs' antennas for 60 or so releases now. This is a slippery makeover of Naughty By Nature's boom-bap rap classic OPP, perhaps figuring that because it's about other people's property, that's cool! And musically, it surely is cool. What is presumably a synth that sounds like acoustic bass pulses away over a subtle four-to-the-bar bassdrum, making the tune sound like a head-nodder from the Latin quarter of New York, not a product of a Canadian computer. The vocals really resonate and the song is left unsullied, so its storyline comes through in full. On the flip, the same rhythm track supports Lxvndr (Lavender), billed as Canada's queen of hip-hop, who speaks assertively but not aggressively of the joys of self appreciation; not necessarily in the manner mentioned in the Hector review above. An underground release with an intimacy and atmosphere entirely its own.

Ian McCann

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SOUTH EAST

Across the Tracks – 'On busiest corner of hippest city, open seven days. Thousands of rarities in the shop that aren't on the net. All genres, including classical and new CD promos, nothing mundane. Collections bought.' **110 Gloucester Road, Brighton BN1 4AF.** Tel: 01273 677906. edfrombrighton@tiscali.co.uk www.acrossthetracksrecords.com

Alan's Record & CD Shop – 'Diggers paradise! Over 18,000 quality used 7" /12" LPs/CDs. Specialising in Reggae, Soul, Jazz, Rock, Hip Hop, Dance. Open Tuesday to Sunday from 11:30am, Wednesdays by appointment only. Independent and stubbornly individual.' **218 High Road, East Finchley, London N2 9AY.** Tel: 0208 883 0234. alanrecordman@tiscali.co.uk

Ben's Collectors Records – Long standing record shop in the heart of Guildford with an ever changing large stock of records cds & cassettes at the most reasonable prices in the South. **5 Tunsgate, Guildford, Surrey GU1 3QT.** Drop any unwanted records in for a quote or contact Ben on 01483 301165 or www.benscollectorsrecords.com

Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW.** Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Cruisin' Records – 'Open Monday to Saturday 9am–6pm. Established for over 25 years, we stock back catalogue CDs of all genres. Specialising in 50s/60s, Rock'n'Roll and Prog & music and film DVDs. We buy and sell vinyl, CDs & DVDs.' **132 High Street, Welling, Kent DA16 1TJ.** Tel: 0208 304 5853. john@cruisin-records.fsnet.co.uk

Electric Palace Records – 'Situated in the heart of Tenterden, our store is designed around providing our customers with an engaging, unique experience. We love great music and embrace everyone's individual preferences.'**1 The Fairings, Tenterden, Kent, TN30 6QU.** Tel: 07775562447 Email: eprtenterden@gmail.com

Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG.** Tel: 01243 771744.

Merlin Records – 'POP, ROCK, SOUL, BLUES, JAZZ, PROGRESSIVE, REGGAE, PSYCHEDELIC.' **857 Green Lanes N21 2RX.** Tel: 0208 364 2380.

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **141 Seaside, Eastbourne, East Sussex BN22 7NN.** Tel: 01323 730037. sumer110@hotmail.com

On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LPs at competitive prices. On vinyl & CD thousands of 7" from 50s – 80s.' **161 Dawes Road, Fulham, London SW6 7EE.** Tel: 0207 385 6593. vinylphonic@googlemail.com / www.onbroadway161.com

Clocktower Music – Bridport

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER.** Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

Raven Records – 'Specialise in PUNK/ ROCK/ INDI : Sell Vinyl, CDs DVDs and memorabilia.' **EST. 1988 Raven Retail LTD 74 Bromley Road, Beckenham Kent BR3 5NP** / Tel: 0208 658 0131. E-mail : sales@ravenretail.co.uk; FACEBOOK : Raven Retail LTD

Rock Bottom Records – 'Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com / www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shaksstaxofwax.com.

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'New and used vinyl, quality CDs and collectible cassettes. Slipped Discs is located within Cobblestone Walk, which houses a large collection of independent shops and a 16th-century Tea House.' **Unit S 74 Cobblestone Walk, 74 High Street, Steyning, BN44 3RD.** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

NEW **Sugarbush Records** – '20,000+ records, mostly collectable and preloved Lps, 12" & 45s. Also new Indie & Psych on Lp..Open Thursdays / Fridays & Saturdays. Records purchased, any size collection' **2 London Rd Tunbridge Wells, TN1 1DQ.** Tel: 07514 441 939 / www.sugarbushrecords.com sales@sugarbushrecords.plus.com

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

Vinyl Collectors & Sellers – 'Mail order since 1999, we have a quality selection of vinyl & memorabilia within Beulah's large vintage store, pop in for a browse, coffee & cake. Open 10-4, seven days a week.' **Vinyl Collectors and Sellers, Unit 11, Cross Keys Arcade, Queen Street, Salisbury, Wiltshire SP1 1EY** Tel: 07872105502. paul@vinylcollectorsandsellers.com www.vinylcollectorsandsellers.co.uk

SOUTH WEST

NEW **Clocktower Music** – 'Preowned vinyl all styles and types of music, bought, sold & traded.' **Unit 10a, St. Michael's Estate, St Michael's Ln, Bridport DT6 3RR.** Tel: 01308 458077. www.clocktowermusic.co.uk / Open Wed to Sat 10am - 5pm

NEW **Clocktower Too** – 'New vinyl, CDs and Music Memorabilia' **35a South St, Bridport DT6 3NY.** Tel : 01308 458077 / Open Mon, Wed, Fri, Sat 10am to 3pm www.clocktowermusic.co.uk

Forest Vinyl – Selling pre/loved and new vinyl from our stock of over 30k LPs and singles of all genres at our friendly, spacious shop in Cinderford. Opening times: Tues - Sat 11am – 4pm **Unit 24, Forest Vale Industrial Estate, Forest Vale Road, Cinderford, GL14 2PH.** Tel: 01594 825901 / info@forestvinyl.co.uk / www.forestvinyl.co.uk

Phoenix Sound – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.raptureitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **Unit 1, St Nicholas Market, Bristol BS1 1HQ.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **18 Guildhall Street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independant music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Vinyl Coffee – 'Independent record and coffee shop in the heart of Kettering town centre, Northamptonshire. Stockists of new and pre-loved vinyl, fine coffee and cake'. **12 Market Street, Kettering NN16 0AH.** Tel: 01536 529869. www.vinylcoffee.co.uk / enquiries@vinylcoffee.co.uk

Vinyl Lounge – 'North Notts independent record shop selling new and second hand vinyl, plus CDs, accessories, Northern Soul 7", RSD and illy coffee/snacks. We buy your vinyl too.' **4 Regent St, Mansfield, Nottinghamshire NG18 1SS.** Tel: 01623 427291. vinyllounge.mansfield@gmail.com

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.** Tel: 01248 372407/07887535945.

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Better Daze – 'Original vinyl-only record shop in the Yorkshire Dales. Thousands of LPs and singles from 50s to 90s, with collections arriving each week. Plus Juke Box hire and a selection of Juke Boxes for sale.' **Zetland Street, Northallerton, North Yorkshire DL6 1NA.** Tel: 01609 781383 / 07852419937. better.daze@virgin.net / www.betterdaze.co.uk

Five Rise Records – 'Located near the historic 5 rise locks in Bingley, buying and selling new and used vinyl and serving fresh coffee.' **30C Park Road, Bingley, BD16 4JQ**. Tel: 01274 512867 / Web: www.fiveriserecords.co.uk

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Kingbee Records – 'Huge selection of second hand records and CDs. Specialise in Soul, Reggae, Punk, Indie, Jazz, Blues, Sixties, Rock etc on 7" and 12" & LP.' **519 Wilbraham Road, Chorlton-cum-Hardy, Manchester M21 0UF.** Tel: 0161 860 4762. kingbee.records@yahoo.co.uk / www.kingbeerecords.co.uk

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125. replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

Boneyard Records – Omagh

Shop Of The Month: Red Rock Records – Poole

Our tour takes us to a coastal setting this month – to Dorset where we visit **Red Rock Records**. Owner Wayne Hopkins tells **Steve Burniston** about the long-running shop, which sells stacks of music and much more besides, including DVDs and comics. And check out the Mellow Candle prog collectable!

Tell us about the shop's history including the kind of music and other items that you sell.
Red Rock was set up in 1996 by a friend of mine. I purchased the shop and stock in 1998 after nine years working in other shops. It's a small shop on two floors jammed with stock. We stock all types of music on record and CD, especially loads of 7"s, my personal passion. Also, games, Blu-rays, and DVDs… VHS and cassettes; back in fashion! We also dabble in Dinky, Hornby, old comics, and annuals. The shop is easy to find; look for our signs on Poole High Street.

Can you name a couple of interesting collectable records that you've sold?
Mellow Candle's original album, which was a hidden bonus in a bulk buy! [RC's Rare Record Price Guide *values the band's 1972 Deram album* Swaddling Songs *at £2,000 in mint condition. It made the Top 10 in the* RC *prog collecting guide – SB*]. *The Dark Side Of The Moon* solid triangle centre, too, snuck in unnoticed.

What are the benefits in diversifying what you sell in addition to music?
Traditional music sales have changed so much that diversifying into other fields has become essential. Partially for income, footfall numbers, but internet sales, too. Railways and Dinky fly out online.

What's a typical Saturday afternoon like in the shop?
The days of a full, heaving shop on Saturdays are long gone. We have half a million locals and stacks of tourists so it can be as busy midweek as a Saturday. Summertime is very busy midweek. The internet has had a big effect on Saturday's footfall.

What is that one elusive rare record you're still looking for?
None specifically, just items for my collection of favourite artists: The Rifles, Weller, Manics etc…

Red Rock Records, 4 North Street, Poole, Dorset BH15 1NX / 01202 677793.

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **55 Chesterfield Road, Meersbrook, Sheffield S8 0RL.** Tel: 07521 450111. contact@spinningdiscssheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

TNT Records Ltd – Independent vinyl record shop in the Lake District, supplying all genres and open 7 days. New releases and new reissues including limited edition. Music merchandise and listening rooms available. **86 Duke Street, Barrow in Furness, Cumbria, LA14 1RD.** Tel: 07428171256. info@tntrecords.co.uk

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Abbazappa Record Shop – All genres, mostly new & sealed vinyl, CD, books, cassettes, 4000+ classic / vintage titles in DVDs. 20,000+ vinyl LPs and 1000s of 45s. 1500+ online and listing everyday at https://www.discogs.com/seller/Abbazappa/profile Facebook Abbazappa Record Shop. **Palace Street, Derry BT48 6PS.** Tel: 07731360234. benallen7@hotmail.com

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 ohnniemullin@hotmail.co.uk

Vinylucky, Singapore

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

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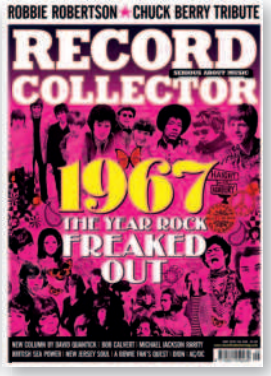

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BOOTS BROWN & BLOCKBUSTERS, Jim Twangy (Tri, RCA 1102)	EX	6.50
JOHNNY BURNETTE, God Country & My Baby (London HLG9453)	M	30.00
BYRDS, Mr. Tambourine Man (CBS 201745)	EX	5.50
AL CAIOLA, Big Guitar (United Artists UP1003, Demo)	M	7.50
CANNED HEAT, On The Road Again (Liberty LBF15090)	M	6.50
CASCADES, Shy Girl (W. Bros W368)	EX	4.50
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ALMA COGAN, Link Shoe Laces (HMV POP608)	EX	8.50
SAM COOKE, Cupid (RCAA 1242)	M	4.50
CRESTERS, I Just Don't Understand (HMV POP1249)	M	20.00
CRESTS, The Angels Listened In (London HL8954)	EX	30.00
CRICKETS, Maybe Baby (Tri-Coral 072307)	VG	6.50
CRYSTALS, Then He Kissed Me (London HLW9773)	EX	4.50
CRYSTALS, Da Doo Ron Ron (London HLU9732)	EX	6.50
JOHNNY CYMBAL, Teenage Heaven (London HLR9731)	EX	12.50
DAKOTAS, The Cruel Sea (Parl. R5044)	EX	6.50
BOBBY DARIN, Queen Of The Hop (Tri-London HLE8737)	VG	5.50
SPENCER DAVIS GROUP, Somebody Help Me (Fontana TF679)	EX	4.50
CAROL DEENE, Oh Oh Oh Willie (HMV POP1200)	M	3.50
BO DIDDLEY, Say Man Back Again (London HLM9035)	VG	29.50
FATS DOMINO, My Blue Heaven (Tri-London HLU8280)	EX	35.00
FATS DOMINO, Blueberry Hill (Trl-London HLU8330)	M	20.00
DONOVAN, Colours (Pye 7N15866)	EX	3.50
DRIFT ERS, I Count The Tears (London HLK9287)	EX	17.50
DUANE EDDY, Guitar Man (RCA 1425, Demo)	M	15.00
DAVID EDE, Obsession (PYE 7N15329)	EX	5.50
DAVID EDE, Twistin' Those Meeces To Pieces (Pye 7N15417)	M	9.50
J. VINCENT EDWARD, Run To The Sun (CBS 4388)	M	9.50
ELLIOTS SUNSHINE, Is It Too Late (Philips BF1549)	M	6.50
BERN ELLIOTT & FENMEN, New Orleans (Decca F11852)	EX	5.50
ESSEX, Easier Said Than Done (Col. 037077)	EX	9.50
PAUL EVANS, Hushabye Little Guitar (London HLL9239)	M	12.50
PAUL EVANS, Midnite Special (London HLL9045)	EX	20.00
FAABIAN, Tiger (HMV POP643)	M	9.50
FAIRFIELD PARLOR, Bordeaux Rose (Prism PRI1)	M	7.50
FAIRPORT CONVENTION, Si Tu Dois Partir (Island WIP6064)	M	6.50
MARIANNE FAITHFUL, As Tears Go By (Decca F11923)	EX	4.50
GEORGIE FAME, Get Away (Col. DB7946)	EX	5.50
GEORGIE FAME, Yeah Yeah (Col. 087428)	EX	3.50
FAMILY, No Mules Fool (Reprise R827001)	EX	3.50
FAMILY DOGG, A Way Of Life (Bell BLKL1055)	EX	4.50
FLEETWOOD MAC, The Green Manalishi (Reprise RS27007)	EX	4.50
FLEETWOODS, Outside My Window (Top Rank JAR294)	EX	6.50
"TENNESSEE" ERNIE FORD, Sixteen Tons (Capitol CL14500)	M	15.00
FORTUNES, Storm In A Teacup (Capitol CL15707)	EX	3.50
FOUR EVERS, A Lovely Way To Say Goodnight (CBS 202349, Demo)	M	45.00
FOUR SEASONS, Santa Claus Is Coming To Town (State. SS241)	M	12.50
FOUR SPICES, Fire Engine Boogie (MGM 944, small wol)	EX	50.00
FOUR TOPS, Walk Away Renee (Tamla TMGG34)	EX	5.50
FOUR TOPE, Reach Out I'll Be There (Tamla TMG579)	EX	7.50
BOBBY FREEMAN, Do You Want To Dance (Tri-London HLJ8644)	VG	9.50
ERNIE FREEMAN, Raunchy (Tri-London HLP8523)	M	17.50
FRUGAL SOUND, Norwegian Wood (Pye 7N17062)	M	12.50
BILLY FURY, Nothin' Shakin' (Decca F11888)	EX	6.50
BILLY FURY, I'm Lost Without You (Decca F12048)	EX	6.50
FREDDIE GARRITY, Little Red Donkey (Col. DBB348, Demo)	M	9.50
GEOFF GODDARD, Girl Bride (HMV POP938)	EX	27.50
GOLDEN GATE STRINGS, Mr. Tambourine Man (Col. DB7634)	M	25.00
BOBBY GOLDSBORO, The Runaround (Stateside SS193, Demo)	M	20.00
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166)	EX	22.00
GONKS, Gonk Song (Decca F11984, Demo)	EX	25.00
CHARLIE GRACIE, Wandering Eyes (Tri-London HL8467)	EX	9.50
GERRY GRANAHAN, It Hurts (Top Rank JAR262)	M	12.50
JULIE GRANT, Count On Me (Pye 7N15508)	EX	3.50
JULIE GRANT, Hello Love (Pye 7N15590)	EX	8.50
IAIN GREGORY, Can't You Hear The Beat etc. (Pye 7N15397)	EX	17.50
JIM GUNNER, Hoolee Jump (Decca F11276)	EX	8.50
JET HARRIS, Big Bad Bass (Decca F11841, Demo)	M	12.50
BOBBY HELMS, Jacqueline (Tri-Brunswick 05748)	EX	5.40
CLARENCE "FROGMAN" HENRY, Little Green Frog (London HLU99)	M	25.00
HI-LITERS, Dance Me To Death (Mercury AMT1011)	EX	120.00
HILLTOPPERS, Only You (Gold London HLD8221)	M	25.00
HILLTOPPERS, The Joker (Tri-London HLD8528)	EX	25.00
HIPPIES, Memory Lane (Cameo Parkway P863)	M	20.00
EDDIE HODGES, I'm Gonna Knock On Your Door (London HLA9369)	EX	6.50
HOLLIES, Searchin' (Parl. R5052)	EX	6.50
HOLLIES, Stay (Parl. R5077)	EX	4.50
HOLLIES, Yes I Will (Parl. R5232)	EX	4.50
HOLLIES, Just One Look (Parl. R5104)	EX	4.50
BUDDY HOLLY, Rock Around With Ollie Vee (Tri-Bruns. 45-05800)	VG	15.00
BUDDY HOLLY, Baby I Don't Care (Coral 072432)	EX	6.50
BUDDY HOLLY, What To Do (Coral 072469)	EX	8.50
BUDDY HOLLY, Wishing (Coral 072466)	EX	6.50
BUDDY HOLLY, Listen To Me (Tri-Coral 072288)	VG	8.50
HOLLYWOOD ARGYLES, Alley-Oop (London HLU9146)	EX	6.50
JOHN LEE HOOKER, Dimples (Stateside SS297)	EX	12.50
HUDDERSFIELD TRANSIT AUTHORITY, Runaway (Poly. 2001284)	M	6.50
BRIAN HYLAND, I May Not Live To See Tomorrow (HMV POP1113)	M	4.50
KRIS IFE, Wherever You Are (Bumble GE122)	M	20.00
IKETTES, I'm Blue (London HLK9508)	EX	12.50
IVY LEAGUE, That's Why I'm Crying (Piccadilly 7N35228)	M	4.50
JAGUARS, Opus To Spring (Impression IMP101)	M	30.00
JAY & THE AMERICANS, Crying (U. Artists UP1132)	EX	4.50
JAY & THE AMERICANS, Cara Mia (United Artists UP1094)	EX	6.50
CATHY JEAN, Please Love Me Forever (Parl. R4764, wol)	EX	20.00
JEFFERSON, Love & World Loves With You (Pye 7N17855)	M	6.50
KRIS JENSEN, Donna Donna (Hickory 45-1224, Demo)	M	8.50
BILLY JOE & THE CHECKMATES, Percolator (London HLU9502)	M	6.50
TOM JONES, This And That (Decca F12481)	M	12.50
JIMMY JUSTICE, Running Out Of Time (Decca F12899, Demo)	M	12.50
JIMMY JUSTICE, Don't Say That Again (Pye 7N15601)	EX	4.50
DAVE JUSTIN, You Outside (Polydor 56253)	EX	8.50
JOHNNY "K", Lemonade (Fontana TF408)	EX	9.50
JERRY KELLER, Here Comes Summer (Tri-London HLR8890)	M	7.50
JOHNNY KIDD & PIRATES, Always And Ever (HMV POP1269)	EX	6.50
KINKS, Dedicated Follower Of Fashion (Pye 7N17064)	EX	4.50
KINKS, Tired Of Waiting For You (Pye 7N15759)	EX	4.50
KNOCKOUTS, Riot In Room 3C (Top Rank JAR279)	EX	15.00
BUDDY KNOX, She's Gone (Liberty L|355473, Demo)	EX	17.50
BOB KUBAN & THE IN-MEN, The Teaser (Stateside SS514)	M	20.00
PATTY LA BELLE & HER BELLES, Over The Rainbow (Atlantic 4064)	EX	7.50
LANCASTRIANS, We'll Sing In The Sunshine (Pye 7N15732)	EX	12.50
DON LANG, Witch Doctor (HMV POP488, Demo Sticker)	M	12.50
GARY LEWIS & PLAYBOYS, Save Your Heart For Mr (Liberty LIB55809)	EX	6.50
GARY LEWIS & PLAYBOYS, Green Grass (Liberty LIB55880)	M	3.50
GARY LEWIS & PLAYBOYS, The Loser (Liberty LIB55949, Demo)	M	8.50
BRENDA LEE, Too Many Rivers (Bruns. 05936)	M	3.50
JACKIE LEE, Rancho (Top Rank JAR286)	EX	6.50
LAURA LEE, Tell Tommy I Miss Him (Triumph RGM1030, noc)	EX	15.00
LAURA LEE, Love In Every Room (Col. D38495, Demo)	M	12.50
KETTY LESTER, Love Letters (London HLN9527)	M	5.50
JOHN LEYTON & LE ROYS, Make Love To Me (HMV POP1264)	EX	6.50
BOB LIND, Elusive Butterfly (Fontana TF670)	EX	3.50
MARK LINDSAY, Arizona (CBS 4699)	M	7.50
LITTLE ARCHIE, I Need You (Atlantic 584209)	EX	30.00
LOCOMOTIVE, Rudi's In Love (Parl. R5718)	M	17.50
JERRY LORDAN, Sing Like An Angel (Parl. R4653)	EX	9.50
JOE LOSS, World Cup March (HMV POP1517)	M	7.50
LOVE AFFAIR, One Road (CBS 3594)	EX	3.50
LOVE AFFAIR, A Day Without Love (CBS 3674)	EX	3.50
LOVIN' SPOONFUL, Nashville Cats (Kama Sutra KA8204)	EX	4.50
LULU, What A Wonderful Feeling (Decca F12491)	M	9.50
LULU, Let's Pretend (Col. D88221)	M	8.50
KENNY LYNCH, Puff (HMV POP1057)	M	12.50
KENNY LYNCH, My Own Two Feet (HMV POP1367)	M	32.50
BARBARA LYNN, Letter To Mommy And Daddy (Sue WI4028, wol)	EX	20.00
KARI LYNN, You've Got To See Mama etc. (Oriole C3164)	M	7.50
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NEIL MACARTHUR, She's Not There (Deram DM225)	M	20.00
CARL MANN, Pretend (London HLS9006)	M	30.00
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45 DOROTHY SQUIRES, If I Had A Chance (Decca F 13720, Promo) EX 6.00
LP DOROTHY SQUIRES, This Is My Life (Ace of Clubs ACL-R 1230) EX/EX 10.00
LP DOROTHY SQUIRES, Reflections (Marble Arch MAL 1211) (MALS/EX/EX/10.00) EX/EX 10.00
LP DOROTHY SQUIRES, The Seasons Of (President PTLS 1032) EX/EX 10.00
2LP DOROTHY SQUIRES, At London Palladium (President PTLS 1043/4) EX/M 12.00
LP DOROTHY SQUIRES, The Essential (Starline SRS 5114) EX/EX 10.00
LP DOROTHY SQUIRES, Golden Hour Presents (Golden Hour GH 639) EX/EX 10.00
LP DOROTHY SQUIRES, Rain, Rain Go Away (Decca TXS 122, GF) EX/M 10.00
45 ROSEMARY SQUIRES, Everything's Coming Up Roses (HMV POP 1097) M 7.00
10"LP SSAFA, Searchlight Tattoo 1959 (HMV DLP 1207) EX/EX 10.00
EP DICK STABILE, Dance To Dick Stabile (Parlophone GEP 8782) EX/EX 7.00
45 STACKRIDGE, Do The Stanley (MCA MUS 1182) M 6.00
45 STACKRIDGE, Spin 'Round The Room (Rocket PIG 15) M 6.00
45 STADIUM DOGS, Easy Beat (Magnet MAG 114, PS) EX/EX 8.00
45 BOBBI STAFF, Chicken Feed (US RCA 47-8833, Promo) EX 6.00
45 JIM STAFFORD, Spiders & Snakes (MGM 2006 374) VG 6.00
45 JIM STAFFORD, I Got Stoned And I Missed It (MGM 2006 539) M 6.00
45 JIM STAFFORD, Little Bits & Pieces (CBS 4325) (EX/PROMO/6.00) M 6.00
45 JO STAFFORD, He Bought My Soul At Calvary (Philips PB 991) EX 6.00
45 JO STAFFORD, Candy (Philips PB 1034) M 6.00
45 JO STAFFORD, Thank You For Calling (Holland Philips 321 332 BF, sol) EX 6.00
45 JO STAFFORD, Allentown Jail (US Columbia 4-39389) EX 6.00
45 JO STAFFORD, Early Autumn (US Columbia 4-39838) EX 6.00
45 JO STAFFORD/FRANKIE LAINE, Setting Woods On Fire (US Columbia 4-39867) EX 6.00
45 JO STAFFORD/FRANKIE LAINE, Floatin' Down Cotton Town (US Col.4-40116) EX 6.00
EP JO STAFFORD, Jo Stafford (Philips BBE 12014) EX/EX 7.00
EP, JO STAFFORD, Sacred Songs (Philips BBE 12147) VG/EX 7.00
EP JO STAFFORD, Sacred Songs, No. 2 (Philips BBE 12198) VG/EX 7.00
EP JO STAFFORD/GORDON MACRAE, Sacred Songs (Capitol EAP 5-1696) EX/EX 7.00
10"LP JO STAFFORD, Capitol Presents (Capitol LC 65757) EX/VG 10.00
10"LP JO STAFFORD/F.LAINE, Floatin' Down Cotton Town (Philips BBR8075) EX/EX 15.00
LP JO STAFFORD, Ski Trails (Philips BBL 7187) EX/M 12.00
LP JO STAFFORD, Ballad Of The Blues (Philips BBL 7327) EX/M 12.00
LP JO STAFFORD, All Alone (Valiant VS 139) EX/EX 10.00
LP JO STAFFORD, Do I Hear A Waltz (Rediffusion RIM ZS 155) EX/EX 10.00
LP JO STAFFORD, Starring (JAPAN Capitol ECJ 50092 + insert) EX/M 12.00
LP JO STAFFORD, Greatest Hits (US Corinthian COR-106) EX/M 10.00
45 TERRY STAFFORD, Suspicion (London HLU 9871) (US Crusader/EX/6.00) EX 7.00
45 TERRY STAFFORD, I'll Touch A Star (London HLU 9902, sol) VG 6.00
LP STAGECOACH, Film (Fontana TL 5354) EX/EX 20.00
45 CHRIS STAINTON'S TUNDRA, They Don't Know (Goodear EAR.108) EX 6.00
45 STAMFORD BRIDGE, Chelsea (Penny Farthing PEN 715) EX 10.00
45 STAMFORD BRIDGE, Roly Poly (Penny Farthing PEN 731) VG 6.00.
45 STAMPEDERS, Devil You (Canada MWC 1007X, wol) EX 6.00
45 STAMPEDERS, New Orleans (Canada MWC 1018X) M 6.00
LP STAMPEDERS, Sweet City Woman (US Bell 6068, GF) EX/EX 15.00
45 JOE STAMPLEY, Take Me Home To Somewhere (Ember EMBS 340, Promo) EX 6.00
45 JOE STAMPLEY, Sheik Of Chicago (Epic S EPC 7191, Promo) M 6.00
LP JOE STAMPLEY, Greatest Hits (Epic EPC 83487) EX/M 10.00
45 STAN, Suntan (Hug BUM 1, PS) EX/M 6.00
LP STANDELLS, In Person At P.J.'s (Liberty LBY 1243) VG/VG 20.00
EP JOHNNY STANDLEY, It's In The Book (Capitol EAP-1020) EX/EX 8.00
45 ST. ANDREWS CHORALE, Cloud 99 (Soleado) (Decca F 13617) M 6.00
10"LP ST. ANDREWS CHURCH CHOIR, Moulescoomb, Brighton 1968 (John King) EX/EX 10.00
45 ARNOLD STANG, Ivy Will Cling (Fontana H.226) VG 6.00
45 STANLEY & TURBYNES, Dumpling (Jamaica Dr.Komina 3A57, wol) EX 6.00
45 STANLEY & TURBYNES, Breda Ram Puss (Jamaica Dr.Kamina 7A57, wol) EX 6.00
45 STANLEY & TURBYNES, Jealousy (Jamaica Hit, wol) EX 6.00
45 STANLEY BROTHERS, String, Eraser & Blotter (US King 5629) EX 6.00
45 STANLEY BROTHERS, I'm Only Human (US King 45-5637) EX 6.00
LP STANLEY BROTHERS, Hymns & Sacred Songs (US King 645, reissue) EX/M 10.00
LP STANLEY BROTHERS, Little Old Country Church (US County 738) EX/M 10.00
LP MICHAEL STANLEY, Michael Stanley (US Tumbleweed 106 + in.sl) EX/EX 10.00
LP PAUL STANLEY, Kiss, Paul Stanley (US Casablanca 7123 + in.sl) EX/EX 10.00
LP PETE STANLEY & ROGER KNOWLES, Banjo Bounce (Trans. XTRA 1134) EX/EX 12.00
LP PETE STANLEY & ROGER KNOWLES, Picking & Singing (Trans. XTRA 1146) EX/M 20.00
45 STEVE STANNARD, Walk Don't Run (Embassy WB 415) M 6.00
45 STEVE STANNARD, Gurney Slade (Embassy WB 429) EX 6.00
45 STEVE STANNARD, Perfidia (Embassy WB 433) EX 6.00
45 LISA STANSFIELD, This Is The Right Time (Arista 112 512) M 6.00
45 LISA STANSFIELD, All Around The World (Arista 112 693, PS) EX/M 6.00
45 LISA STANSFIELD, Live Together (Arista 112 914, PS) EX/M 6.00
45 LISA STANSFIELD, Little Bit Of Heaven (Arista 74321 178207, PS) EX/M 6.00
LP LISA STANSFIELD, Affection (Arista 210 379 + inner sleeve) EX/M 10.00
LP VIVIAN STANSHALL, Sir Henry At Rawlinson End (Charisma CAS 1139) EX/EX 15.00
LP STANYAN STRINGS, As I Love My Own (US Stanyan SR 10007, GF) EX/EX 10.00
45 STAPLE SINGERS, Respect Yourself (Stax 2025 068, wol) EX 6.00
45 STAPLE SINGERS, Be What You Are (Stax 2025 185) EX 6.00
45 STAPLE SINGERS, If You're Ready (Stax 2025 224) M 6.00
45 STAPLE SINGERS, City In The Sky (Stax STXS 2001) M 6.00
45 STAPLE SINGERS, My Main Man (Stax STXS 2018) M 6.00
LP STAPLE SINGERS, At Their Best (Stax STAXL 5004) EX/EX 10.00
LP MAVIS STAPLES, A Piece Of The Action (Film) (US Curtom 5019) EX/M 10.00
45 CYRIL STAPLETON, Fanfare Boogie (Decca Gold Tri F 10470) M 7.00
45 CYRIL STAPLETON, Highway Patrol (Decca Tri F 10793, tol) EX 6.00
45 CYRIL STAPLETON, Nick Nack Paddy Wack (Decca Tri F 11094) EX 6.00
45 CYRIL STAPLETON, Pepito (Decca F 11373) EX 6.00
45 CYRIL STAPLETON, Afrikaan Beat (Decca F 11443) EX 6.00
45 CYRIL STAPLETON, Theme From The Power Game (Pye 7N.17040, PS) EX 6.00
45 CYRIL STAPLETON, That's Me Over Here (Pye 7N.17397) (M/PROMO/6.00) M. 6.00
EP CYRIL STAPLETON, & His Orchestra, No. 2 (Decca Gold Tri DFE 6340) EX/EX 7.00
EP CYRIL STAPLETON, Be With It 4 Great Party Dances (Decca DFE 8514) EX/M 7.00
LP CYRIL STAPLETON, My Fair Lady/King And I (Ace of Clubs ACL 1001) EX/EX 10.00
LP CYRIL STAPLETON, Gigi/South Pacific (Ace of Clubs ACL 1010) EX/EX 10.00
LP CYRIL STAPLETON, Top Pop Instrumentals (Ace of Clubs ACL 1058) EX/M 10.00
LP CYRIL STAPLETON, Come Twistin' (Ace of Clubs ACL 1114) EX/EX 10.00
LP CYRIL STAPLETON, Songs You Won't Easily Forget (Decca LK 4511) EX/EX 10.00
LP CYRIL STAPLETON, Panoramic Stereo (Pye NSPL 18225) EX/EX 10.00
LP CYRIL STAPLETON, Golden Hour Presents (Golden Hour GH 531) EX/EX 10.00
LP CYRIL STAPLETON, Music From The Movies (Golden Hour GH 553) EX/M 10.00
LP STAR, Film (Julie Andrews) (Stateside SL 10233) EX/M 10.00
45 STAR BAND HIT PARADE (VA), Ted Ros etc. (Decca Tri F11043, PS) EX/EX. 7.00
45 STARBUCK, Do You Like Boys (Bradleys BRAD 312, sol) EX 12.00
45 STARBUCK, Moonlight Feels Right (Private Stock PVT 61, wol) EX 6.00
45 STARBUCK, Lucky Man (Private Stock PVT 77) M 6.00
45 BUDDY STARCHER, History Repeats Itself (US Boone BR 1038) EX 6.00
2LP STARDUST, Film (VA) (Ronco RG 2009/10) EX/M 10.00
45 ALVIN STARDUST, My Coo Ca Choo (Magnet MAG 1) EX 6.00
45 ALVIN STARDUST, Jealous Mind (Magnet MAG 5) EX 6.00
45 ALVIN STARDUST, Red Dress (Magnet MAG 8) EX 6.00
45 ALVIN STARDUST, Tell Me Why (Magnet MAG 19) M 6.00
45 ALVIN STARDUST, Good Love Can Never Die (Magnet MAG 21, PS) EX/EX 6.00
45 ALVIN STARDUST, Sweet Cheatin' Rita (Magnet MAG 32) M 6.00
45 ALVIN STARDUST, Move It (Magnet MAG 39) M 6.00
45 ALVIN STARDUST, Growin' Up (Magnet MAG 88) EX 6.00
45 ALVIN STARDUST, Pretend (Stiff BUY 124, PS) EX/M 6.00
45 ALVIN STARDUST, A Wonderful Time Up There (Stiff BUY 132, PS) EX/EX 6.00
45 ALVIN STARDUST, I Feel Like Buddy Holly (Chrysalis CHS 2784, PS) EX/M 6.00
45 ALVIN STARDUST, I Won't Run Away (Chrysalis CHS 2829, PS) EX/EX 6.00
45 ALVIN STARDUST, So Near To Christmas (Chrysalis CHS 2835, PS) EX/M 6.00
45 ALVIN STARDUST, You You You (Holland Ariola 13 558 AT, PS) EX/EX 7.00
LP ALVIN STARDUST, The Untouchable (Magnet MAG 5001) EX/M 10.00
LP ALVIN STARDUST, Alvin Stardust (Magnet MAG 5004) EX/M 10.00
LP ALVIN STARDUST, Rock On With Alvin (MFP 50464) EX/EX 10.00
45 STARDUSTERS, Rockin' The Boat (US J-Ray-Me JRM 1, reissue) M 6.00
45 STARGARD, Theme Song "From Which Way Is Up" (MCA 346) M 6.00
45 STARGARD, Love Is So Easy (MCA 354) (EX/PROMO/6.00) M 6.00
45 STARGAZERS, The Skiffling Dogs (Decca Tri F 10969, wol) EX 6.00
45 STARGAZERS, Big Man/Lonely For A Letter (Tri F 11034, 2-1-sided) EX/M 6.00
45 STARGAZERS, Three Beautiful Words (Palette PG 9003) M 6.00
LP STARGAZERS, South Of The Border (Decca SKL 4059) EX/EX 15.00
45 STARGAZERS, Groove Baby Groove (Epic 1924, PS) EX/EX 6.00
45 STARGAZERS, Hey Marie (Epic 2422, PS) EX/EX 6.00
45 STARLAND VOCAL GROUP, Afternoon Delight (RCA 2716) EX 6.00
LP STARLAND VOCAL GROUP, Rear View Mirror (US Windsong 2239) EX/M 10.00
45 STARLINGS, Island Of Dreams (Embassy WB 555) EX 6.00
45 STARLINGS, Say I Won't Be There (Embassy WB 559, wol) EX 6.00
45 STARLINGS, Come On Home (Embassy WB 580) M 6.00
45 STARLINGS, Baby, I Love You (Embassy WB 612) EX 6.00
45 STARLINGS, Just One Look (Embassy WB 623) EX 6.00
EP STAR PARADE (VA), Dickie V, Joan R etc. (Decca Tri DFE 6147) EX/EX 8.00
45 STARSHIP, We Bui1t ThiS City (RCA FB 49929, PS) EX/EX 6.00
45 BRENDA K. STARR, What You See Is What You Get (MCA 1270, PS) EX/M 6.00
45 EDWIN STARR, Stop Her On Sight (S.O.S.) (Polydor 56753) EX 8.00
45 EDWIN STARR, Contact (20th Century BTC 2396) EX 6.00
45 EDWIN STARR, H.A.P.P.Y Radio (RCA TC 2408) EX 6.00
45 EDWIN STARR, Pretty Little Angel (US Gordy 7087) M 6.00
45 EDWIN STARR, Stop The War Now (US Gordy 7104) EX 6.00
45 FREDDIE STARR & MIDNIGHTERS, It's Shaking Time (Decca F 11786) EX 30.00
45 FREDDIE STARR, It's You (Tiffany 6121 501) M 6.00
LP FREDDIE STARR, After The Laughter (Dover ADD 10) EX/M 10.00
45 JIMMY STARR, It's Only Make Believe (US Debbie 101, wol) EX 7.00
45 KAY STARR, Where, What Or When (HMV 7M 315, wol) VG 6.00
45 KAY STARR, Rock And Roll Waltz (HMV 7M 371) VG 10.00
45 KAY STARR, Riders In The Sky (Capitol CL 15105) VG 6.00
45 KAY STARR, Wheel Of Fortune (Capitol CL 15137) EX 12.00
45 KAY STARR, Just For A Thrill (Capitol CL 15154) EX 6.00
45 KAY STARR, Foolin' Around (Capitol CL 15194, wol) EX 6.00
45 KAY STARR, I'll Never Be Free (Capitol CL 15213) EX 6.00
45 KAY STARR, Swingin' At The Hungry O (Capitol CL 15293) EX 6.00
45 KAY STARR, No Regrets (Capitol CL 15308) EX 6.00
45 KAY STARR, If Anyone Finds This, I Love You (US RCA 47-5999) EX 6.00

EP KAY STARR, Gene Norman Presents (Vogue Tri EPV 1014) EX/EX 7.00
EP KAY STARR, Movin' (Capitol EAP 1-1254) EX/EX 7.00
LP KAY STARR, Fabulous Favourites! (Capitol T 2106) EX/M 12.00
LP KAY STARR, Fabulous (Ember FA 2002, Diff. tracks to above) EX/EX 10.00
LP KAY STARR, How About This (Paramount SPFL 253) EX/M 10.00
LP KAY STARR, Wish Upon A Star (MFP 1033) EX/M 10.00
LP KAY STARR, Portrait Of A Starr (Sunset SLS 50019E) EX/EX 10.00
LP KAY STARR, Pure Gold (RCA INTA 5090) EX/M 10.00
LP KENNY STARR, Blind Man In The Bleachers (US MCA 2177, Promo, woc) EX/M 10.00
45 LINCOLN STARR, Minus Your Highness (US Jamie 1275, Promo, wol) M 6.00
45 LUCILLE STARR, Lonely Street (Canada Epic 5-10441) M 6.00
45 LUCILLE STARR, Colinda (Canada Barry B-3301) EX 6.00
45 LUCILLE STARR, Back To You (Canada Cardinal QSP 721) M 6.00
45 LUCILLE STARR, Rock Steady Love Canada Cardinal QSP 726) M 6.00
45 LUCILLE STARR, Power To Your Love (Canada SCRS 779) M 6.00
45 LUCILLE STARR, Gone (Holland London 3157, PS, noc) EX/EX 7.00
45 LUCILLE STARR, Chante Encore Dans La Nuit (Holland London 3163, PS) EX/EX 8.00
45 LUCILLE STARR, When I Stop Dreaming (US A&M 799, Promo) EX 6.00
45 LUCILLE STARR, Too Far Gone (US Epic 5-10205) M 6.00
45 LUCKY STARR, I've Been Everywhere (Parlophone R 4963, wol) VG 6.00
45 RANDY STARR, After School (US Dale 100, sol) EX 7.00
45 RINGO STARR, Back Off Boogaloo (Apple R 5944) EX 6.00
45 RINGO STARR, You're Sixteen (Apple R 5995) (German/PS/EX/EX/8.00) VG/EX 6.00
45 RINGO STARR, Only You (Apple R 6000, PS) EX/EX 6.00
45 RINGO STARR, Oh My My (Apple R 6011) M 15.00
45 RINGO STARR, Photograph (US Capitol 1865) M 6.00
45 RINGO STARR, A Dose Of Rock 'n' Roll (US Atlantic 3361) EX 7.00
LP RINGO STARR, Goodnight Vienna (Apple PCS 7168 + inner sleeve) EX/EX 12.00
LP RINGO STARR, Rotogravure (Polydor 2302 040, GF +inner sleeve) EX/EX 12.00
LP RINGO STARR, Ringo (MFP 50508) EX/M 10.00
45 WOODY STARR, How Long Have You Been Here (US Jab 90I4) EX 6.00
45 STARRY EYED & LAUGHING, Good Love (CBS 3455, Promo) EX 6.00
LP STARS OF STARS & GARTERS (VA), K.Kirby, Saxon, etc. (G.Guinea 0252) EX/EX 10.00
LP STARS & STRINGS (VA), Pet Clark, V.Lynn, etc. (Polydor 2482 268). EX/M 10.00
LP STARS CHARITY FANTASIA (VA), Dusty, Cliff, KK etc. (SCF PL 14 5) EX/M 10.00
LP STARS OF NEW CHRISTY MINSTRELS (VA), Barry McGuire etc. (Ember 50I7) EX/M 10.00
45 STARSHIP, Nothing's Gonna Stop Us Now (Grunt FB 49757, PS) EX/EX 6.00
LP STARSHIP, Love Among The Cannibals (RCA PL 90387 + in. slv) EX/M 10.00
LP STARS OF '67 (VA), S.Shaw, D.Jones, Geno etc. (Marble Arch 710) EX/M 10.00
LP STARS OF '68 (VA), Kinks, D.Davies etc. (Marble Arch MAL 762) EX/M 10.00
LP STARS OF '69 (VA), J.Trent, LJB, Jefferson etc. (M. Arch 1146) EX/EX 10.00
LP STARS OF LIBERTY (VA), Vee, Crickets, Cochran etc. (Liberty LBY 1001) EX/EX 25.00
2LP STARS OF THE APOLLO THEATRE (VA) (CBS 67203) EX/M 10.00
LP STARS GRAND OLE OPRY, 1 (VA), Hank, Kitty, Skeeter etc. (RCA RD7921) EX/M 10.00
LP STARS GRAND OLE OPRY, 2 (VA), Gibson, Monroe, Tubb etc. (RCA RD7922) EX/M 10.00
LP STARS OF STEEL GUITAR (VA), P.Drake, B.Emmons etc. (US Starday 350) EX/M 10.00
2LP STARS OF VARIETY (VA), Ted Ray, Formby, D.Squires etc (MFP1155) EX/M 12.00
LP STAR SPANGLED WASHBOARD BAND, Collectors Item (US F. Fish 031) EX/M 10.00
LP STAR SPECTACULAR (VA), Cliff, Cilla, Shads etc. (EMI Charity UN101) EX/M 10.00
45 STAR TURN ON 45 PINTS, Pump Up The Bitter (Pacific DRINK 1, PS) EX/EX 6.00
45 STARVATION, Starvation (Zarjazz JAZZ 3, PS) EX/M 6.00
2LP STAR WARS, Film (20th Century BTD 541-2 + insert) EX/EX 12.00
LP STARZ, Violation (Capitol E-ST 11617 + inner sleeve) EX/EX 10.00
LP STATE FAIR, Film (P.Boone & B.Darin) (London HAD 2453) EX/EX 10.00
45 STATLER BROTHERS, Flowers On The Wall (CBS 201796, wol) EX 6.00
45 STATLER BROTHERS, Bed Of Roses (Mercury 6052 053) EX 6.00
LP STATLER BROTHERS, Flowers On The Wall (CBS 62713) (St./EX/EX/10.00) EX/EX 10.00
LP STATLER BROTHERS, The Best Of (Mercury 6338 582) EX/M 10.00
LP STATLER BROTHERS, The Legend Goes On (Mercury MERS 8) EX/EX 10.00
LP STATLER BROTHERS, Today (Mercury 812 184-1) EX/M 10.00
LP STATLER BROTHERS, Innerview (US Mercury SR 61358) EX/M 10.00
45 STATUS QUO, Pictures Of Matchstick Men (Pye 7N.17449, tol) EX 8.00
45 STATUS QUO, Ice In The Sun (Pye 7N.17581) VG 6.00
45 STATUS QUO, Down The Dustpipe (Pye 7N.17907, wol) VG 6.00
45 STATUS QUO, In My Chair (Pye 7N.17998) EX 6.00
45 STATUS QUO, Paper Plane (Vertigo 6059 071) EX 6.00
45 STATUS QUO, Down Down (Vertigo 6059 114) M 6.00
45 STATUS QUO, Wild Side Of Life (Vertigo 6059 153) M 6.00
45 STATUS QUO, Rockin' All Over The World (Vertigo 6059 184) M 6.00
45 STATUS QUO, Whatever You Want (Vertigo 6059 242) EX 6.00
45 STATUS QUO, Again And Again (Vertigo QUO 1) M 6.00
45 STATUS QUO, What You're Proposing (Vertigo QUO 3, PS) EX/M 6.00
45 STATUS QUO, Something 'Bout You Baby I Like (Vertigo QUO 5, PS) EX/M 6.00
45 STATUS QUO, A Mess Of Blues (Vertigo QUO 12, PS) EX/M 6.00
45 STATUS QUO, Marguerita Time (Vertigo QUO 14, PS) EX/M 6.00
45 STATUS QUO, The Wanderer (Vertigo QUO 16, PS) EX/M 6.00
45 STATUS QUO, Running All Over The World (Sport Aid 88 QUAID 1, PS) EX/M 6.00
EP STATUS QUO, She Don't Fool Me (East Germany Amiga 556053, PS, moc) EX/EX 15.00
LP STATUS QUO, Piledriver (Vertigo 6360082, GF, Swirl Label) EX/EX 20.00
LP STATUS QUO, On The Level (Vertigo 9102 002, GF + inner sleeve) EX/EX 10.00
LP STATUS QUO, Blue For You (Vertigo 9102 006, GF + inner sleeve) EX/M 10.00
LP STATUS QUO, The Best Of (Pye PKL 5546) EX/M 10.00
LP STATUS QUO, Rockin' All Over The World (Vertigo 9102014 + in.sl) EX/EX 10.00
2LP STATUS QUO, Live (Vertigo 6641 580 + inner sleeves) EX/EX 12.00
LP STATUS QUO, Down The Dustpipe (Golden Hour GH 604) EX/M 10.00
LP STATUS QUO, Pictures Of Matchstick Men (Hallmark HMA 257) EX/EX 10.00
LP STATUS QUO, Status Quo (Hallmak HMA 260) EX/EX 10.00
LP STATUS QUO, If You Can't Stand The Heat (Vertigo 9102027, GF +in.) EX/EX 10.00
LP STATUS QUO, Never Too Late (Vertigo 6302 104) EX/M 10.00
LP STATUS QUO, From The Makers (Phonogram 1, Boxed + inserts) EX/EX 12.00
LP STATUS QUO, 12 Gold Bars (Vertigo QUO TV 1) EX/EX 10.00
2LP STATUS QUO, 12 Gold Bars 1 + 1 (Vertigo QUOTV 2) EX/M 12.00
2LP STATUS QUO, The Collection (Castle CCSLP 114) EX/EX 12.00
LP STATUS QUO, In The Army Now (Vertigo VERH 36 + inner sleeve) EX/EX 10.00
2LP STATUS QUO, Rockin' All Over The World (Vertigo 846 797-1) EX/M 12.00
45 CANDI STATON, Nights On Broadway (W. Bros. K 16972) EX 6.00
45 CANDI STATON, Honest I Do Love You (W. Bros. K 17164) EX 6.00
LP CANDI STATON, House Of Love (W. Bros. WB 56510 + insert) EX/EX 10.00
LP CANDI STATON, Candi Staton (US W. Bros BSK 3428 + inner slv) EX/EX 10.00
45 DAKOTA STATON, Trust In Me (US Capitol F 3876) EX 6.00
LP DAKOTA STATON, Sings Ballads & Blues (Capitol ST 1387) EX/EX 10.00
LP DAKOTA STATON, The Late, Late Show (Capitol CAPS 26 0010 1) EX/M 10.00
45 STAVELY MAKEPEACE, Edna (Let Me Sing My Beautiful Song) (Concord 008) EX 6.00
45 STAVELY MAKEPEACE, Slippery Rock 70's (Spark SRL 1081) VG 6.00
45 STAX BODENE, Soul Limbo (Strike STRK 7) M 6.00
45 STEALERS WHEEL, Star (A&M AMS 7094) EX 6.00
45 STEAM, Na Na Hey Kiss Him Goodbye (Mercury 6052 005) VG 6.00
45 STEAM, One Good Woman (US Mercury 73020) EX 6.00
LP STEAM, Past & Present British Rail (Marble Arch MALS 1362) EX/M 10.00
LP STEAM HAULED BY A STANIER BLACK 5, President PSP 9) EX/EX 10.00
45 STEEL MILL, Green Eyed God (Penny Farthing PEN 770) VG 7.00
LP LAURIE STEELE COMBO, Flask Of Wine (Deram DML 7 2 0) EX/EX 10.00
45 TOMMY STEELE, Singing The Blues (Decca Tri F 10819) EX 20.00
45 TOMMY STEELE, Butterfingers (Decca Tri F 10877) EX 6.00
45 TOMMY STEELE, Water, Water (Decca Tri F 10923) EX 6.00
45 TOMMY STEELE, Hey You! (Decca Tri F 10941) M 6.00
45 TOMMY STEELE, Happy Guitar (Decca Tri F 10976) EX 6.00
45 TOMMY STEELE, Nairobi (Decca Tri F 10991) EX 6.00
45 TOMMY STEELE, It's All Happening (Decca Tri F 11026) EX 6.00
45 TOMMY STEELE, The Only Man On The Island (Decca Tri F 11041) EX 6.00
45 TOMMY STEELE, Come On, Let's Go (Decca Tri F 11072) EX 6.00
45 TOMMY STEELE, A Lovely Night (Decca Tri F 11089) EX 6.00
45 TOMMY STEELE, Hiawatha (Decca Tri F 11117) EX 6.00
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LP DAVID BOWIE, Hunky Dory (RCA Int. INTS 5064) EX/EX 6.00
LP BREAD, Manna (GF, Die-cut sleeve, Elektra EKX 74086) M/M 10.00
LP DAVID BYRON, 'Take No Prisoners' (Island ILPS 9342) EX/EX 10.00
LP BYRDS, Ballad Of Easy Rider (CBS 63795) EX/VG 6.00
LP JOHN CALE, Animal Justice EP (Illegal Records IL 003) M/M 10.00
LP CAMEL, Mirage (Deram SML 1107 with Insert) EX/EX 30.00
LP CAMEL, Rain Dances (Decca TXS-R124 w Inner) M/M 8.00
LP CAMEL, The Snowgoose (Decca SKL-R5207) EX/EX 16.00
LP CANNED HEAT, The New Age (United Artists UAS 29455)EX/EX 8.00
LP CANNED HEAT, Rollin' And Tumblin' (Sunset SLS 50231)EX/EX 5.00
LP JIM CAPALDI, Whale Meat Again (Island ILPS 9254) EX/EX 8.00
LP CARPENTERS, Made In America (A&M AMLK 63723) EX/EX 5.00
LP CARAVAN, Plump In The Night (Deram SOL.R 12) EX/VG 10.00
LP JOHNNY CASH, I Walk The Line (CBS 62371) EX/EX 5.00
LP RAY CHARLES, Greatest Hits, Vol. 2 (Stateside SL10241)EX/EX 6.00
LP CHICAGO, Hot Streets (GF, CBS 86069) M/M 6.00
LP CLEAR LIGHT SYMPHONY, Same (Virgin V2029, Stereo)EX/EX 10.00
LP CHICAGO, Chicago XI (GF, CBS 86031) M/M 8.00
LP CHICAGO, Chicago V (GF, CBS 69018) M/M 6.00
LP CHARLIE, Fantasy Girl (Polydor 2383 373) EX/EX 6.00
LP CHICORY TIP, Son Of My Father (CBS 64871) EX/EX 6.00
LP CITY WAITES, Same (Decca SKL 5264) EX/EX 8.00
LP CLANNAD, PastPresent (RCA PL 74074) M/M 5.00
LP DAVE CLARK FIVE, 25 Thumping Great Hits (Polydor POLTV 7) EX/EX 6.00
LP COCTEAU TWINS, Aikea Guinea EP (4AD BAD 501) EX/EX 6.00
LP LEONARD COHEN, Songs Of Leonard Cohen (CBS BPG 63241, Stereo) VG/VG 6.00
LP PETER COOK & DUDLEY MOORE, The Clean Tapes (Cube Hi FLY26) EX/EX 6.00

LP CHICK COREA, Hymn Of The Seventh Galaxy (Polydor 2310.283) EX/EX 6.00
LP CHICK COREA, Romantic Warrior (CBS 81221) EX/EX 8.00
LP CECILIA COSTELLO, Same (Leader Lee 4054, Mono, Rare Folk) M/M 20.00
LP ELVIS COSTELLO, Get Happy (F-Beat XXLP1) EX/EX 6.00
LP DAVID COVERDALE, North Winds (Purple TPS 3513, textured) EX/EX 8.00
LP CREAM, Wheels Of Fire (GF, Polydor 582.031/2, Mono) EX/EX 35.00
LP CROSBY STILLS & NASH, Same (Atlantic 588.189, Plum, Stereo) M/F 6.00
LP CULT, Electric (GF, Beggars Banquet BEGA 80) EX/EX 10.00
LP DAVID & MARIANNE DALMOUR, Strange Enchantment (Col. SX6005) EX/EX 8.00
LP CHRIS DEBURGH, Crusader (A&M AMLH 64746) EX/EX 6.00
LP DEEP PURPLE, Fireball (GF, Harvest SHVL 793, Textured) VG/VG 10.00
LP DEEP PURPLE, In Rock (GF, Harvest SHVL 777) M/M 15.00
LP DEEP PURPLE, Concerto For Group & Orchestra (Harvest SHVL 767) EX/EX 8.00
2LP DEEP PURPLE, Made In Japan (GF, Purple TPSP 351, 1st Press) EX/EX 40.00
LP DEEP PURPLE, Machine Head (GF, Purple TPSA 7504 w Lyrics) EX/EX 40.00
LP DEEP PURPLE, Who Do We Think We Are (GF, Purple TPSA 7508) VG/G 6.00
LP DEEP PURPLE, Burn (Purple TPS 3505, 1st Press) EX/VG 8.00
LP DEEP PURPLE, Stormbringer (Purple TPS 3508) EX/EX 10.00
LP DEEP PURPLE, Shades Of Deep Purple (Parlophone PCS 7055) EX/EX 8.00
LP JOHN DENVER, I Want To Live (RCA PL 12521) EX/EX 5.00
LP KARL DENVER, With Love (Decca LK 4596) EX/EX 8.00
LP DIAMOND HEAD, Four Cuts EP (MCA DHMT 101) EX/EX 6.00
LP NEIL DIAMOND, "Jonathan Livingston Seagull" (CBS 69047, Bklt) M/M 8.00
LP DIRE STRAITS, Brothers In Arms (Vertigo VERH 25) EX/EX 10.00
LP DIRE STRAITS, Dire Straits (Vertigo 9102.021, Inner) EX/EX 10.00
LP DIRE STRAITS, Communique (Vertigo 9102.031, Inner) M/M 8.00
LP BOB DOWNES, Deep Down Heavy (EMI MFP 1412) VG/VG 6.00
LP GEORGE DUNN, George Dunn (Leader Lee 4042, Mono, Rare Folk) M/M 20.00
LP IAN DURY, New Boots And Panties!! (Stiff 940561) EX/EX 10.00
LP IAN DURY, Do It Yourself (Stiff SEEZ 14) EX/EX 6.00
LP BOB DYLAN, Planet Waves (Island ILPS 9261) EX/EX 8.00
2LP BOB DYLAN, Self Portrait (CBS 66250) EX/EX 8.00
LP BOB DYLAN, Street Legal (CBS 86067, Inner) EX/EX 6.00
2LP BOB DYLAN, More Greatest Hits (CBS 67239) EX/EX 6.00
LP EAGLES, Hotel California (Asylum K53051) EX/EX 5.00
LP ECHO & THE BUNNYMEN, Ocean Rain (Korova KODE 8) EX/EX 8.00
LP ECHO & THE BUNNYMEN, Songs To Learn & Sing (Korova KODE 13) EX/EX 10.00
LP ECHO & THE BUNNYMEN, Echo & The Bunnymen (Warners WX 105, Inner) M/M 6.00
LP EDDIE & THE HOT RODS, Teenage Depression (Island ILPS 9457) EX/EX 8.00
LP EDDIE & THE HOT RODS, Lif On The Line (GF, Island ILPS 9509) EX/EX 10.00
LP DONNIE ELBERT, Introducing Donnie Elbert (Contour 2870.162) M/M 5.00
LP ELECTRIC LIGHT ORCH., Face The Music (U.A. UAL 24011) EX/EX 5.00
LP ELECTRIC LIGHT ORCH., The Light Shines On, Vol. 2 (Harvest SHSM 2027) M/M 5.00
LP ELECTRIC LIGHT ORCH., Eldorado (Jet LP 203) EX/EX 5.00
LP ELECTRIC LIGHT ORCH., A New World Record (United Artists 30017) M/M 5.00
LP ELECTRONIC, Getting Away With It... (Factory FAC 257) EX/EX 6.00
LP EMERSON LAKE & PALMER, Brain Salad Surgery (GF, Fold-out Poster, Manticore K53501) EX/EX 25.00
LP ENYA, Enya (BBC REB 605) M/M 12.00
LP ENYA, Watermark (Warners WX 199) M/M 8.00
LP EVERLY BROTHERS, A Date With The Everly Brothers (Warners WM 4028) EX/EX 20.00
LP EVERLY BROTHERS, The Everly Brothers (London HAA 281) VG/VG 10.00
LP EVERLY BROTHERS, Reunion Concert 28/9/83 (Impression IMDP1) EX/EX 6.00
LP FACES, A Nod's As Good As A Wink (Warners K56006) EX/EX 15.00
LP ADAM FAITH, Adam Faith (Parlophone PMC 1128, Gold label) EX/EX 10.00
LP BRYAN FERRY, The Bride Stripped Bare (GF, Polydor POLD 5003) M/M 8.00
LP ROBERTA FLACK, Roberta Flack (Atlantic SD 19186) M/M 6.00
LP FLEETWOOD MAC, Rumours (Warners K56344, Inner) M/M 8.00
2LP DAN FOGELBERG, The Innocent Age (GF, Epic 88533) EX/EX 8.00
2LP FOUR SEASONS, Four Seasons Story (GF, Private Stock DAPS 1001) M/M 8.00
LP FRACTAL FISSURES, Musical Parameters (Fractal Records) M/M 10.00
2LP PETER FRAMPTON, Frampton Comes Alive (GF, A&M AMLM 63703) M/M 8.00
2LP FRANKIE GOES TO HOLLYWOOD, Welcome To The Pleasuredome (GF, ZTT IQ1) EX/EX 8.00
2LP BILLY FURY, The Billy Fury Story (Decca DPA 3033/4) M/M 10.00
LP PETER GABRIEL, Peter Gabriel (Charisma CDS 4019) M/M 6.00
LP GLORIA GAYNOR, Never Can Say Goodbye (MGM 2315 321) EX/EX 8.00
LP GLORIA GAYNOR, Love Tracks (Polydor 2391.385) M/M 10.00
LP GENESIS, Nursery Cryme (GF, Chrysalis 'Mad Hatter' CAS 1052) EX/EX 8.00
LP GENESIS, A Trick Of The Tail (GF, Chrysalis 'Mad Hatter' CDS 4001) M/M 8.00
LP IAN GILLAN BAND, Child In Time (GF, Oyster 2490.136) M/M 10.00
LP GROUP, Funny Game, Football... (Charisma CS 4) M/M 10.00
LP GUN, Welcome To The Reel World EP (A&M AMY 885, Pic disc) EX/EX 8.00
LP BILL HALEY, Rock The Joint (Marble Arch MAL 817) M/M 6.00
LP RUSS HAMILTON, We Will Make Love (Oriole MG 20031) EX/EX 10.00
LP BO HANSSON, Lord Of The Rings (Charisma CAS 1059) EX/EX 10.00
LP JET HARRIS & TONY MEEHAN, Remembering... (Decca REM 1) M/M 6.00
2LP FRANCOISE HARDY, Best Of... (Marble Arch MT33) VG/EX 8.00
LP SENSATIONAL ALEX HARVEY BAND, Tomorrow Belongs To Me (Vertigo 9102.003) EX/EX 7.00
LP HAWKWIND, In Search Of Space (U.A. UAG 29202 w Log Bk) M/M 150.00
LP HAWKWIND, Doremi-Fabol-Latido (U.A. UAG 29364) EX/VG 15.00
LP HAWKWIND, Space Ritual (U.A. UAD 60037/8, complete) EX/EX 40.00
LP HAWKWIND, Warrior On The Edge Of Time (U.A. UAG 29766, Pop-up w Inner) M/M 40.00
LP HAWKWIND, Hall Of The Mountain Grill (U.A. UAG 29672 w Inner) M/M 20.00
LP HAWKWIND, Hawkwind (Sunset SLS 50374) M/M 5.00
LP JUSTIN HAYWARD, Night Flight (Decca TXS 138) EX/EX 6.00
LP HEATWAVE, Central Heating (GTO GTLP 027) M/M 6.00
LP HEAVEN 17, The Luxury Gap (Virgin V2253) EX/EX 5.00
LP JIMI HENDRIX, Midnight Lightning (Polydor 2310.415) EX/EX 20.00
LP JIMI HENDRIX, War Heroes (Polydor 2302.020) EX/VG 5.00
LP JIMI HENDRIX, "Experience" Soundtrack (Ember NR 5057) EX/EX 6.00
LP JIMI HENDRIX, The Eternal Fire (Hallmark SHM 732) EX/EX 5.00
LP JIMI HENDRIX, Are You Experienced (Track 612 001, Mono, lam. front/matt rear) EX/EX 250.00
LP DAN HICKS & HOT LICKS, Striking It Rich (Blue Thumb ILPS 9204) EX/EX 15.00
LP STEVE HILLAGE, Fish Rising (Virgin V2031) EX/EX 8.00
LP MICHAEL HOLLIDAY, The Best Of... Columbia 33SX 1586) EX/EX 10.00
LP BUDDY HOLLY, Buddy Holly Story, Vol. 2 (Coral LVA 9127) EX/EX 8.00
LP PAUL HORN, Inside (GF, Epic EPC 65201) M/M 10.00
LP HOT TUNA, Yellow Fever (Grunt BFLI 1238) EX/EX 8.00
LP HUMAN LEAGUE, Travelogue (Virgin V2160) EX/EX 8.00
2LP HUMBLE PIE, Rockin' The Fillmore (GF, A&M AMLH 63506) EX/EX 10.00
LP INXS, Live Baby Live (Mercury 510580) EX/EX 6.00
LP JEFFERSON STARSHIP, Earth (Grunt BXLI 2515) EX/EX 6.00
LP JETHRO TULL, Aqualung (GF, 1st Press, Chrysalis ILPS 9145) EX/VG 25.00
LP ELTON JOHN, Elton John (DJM DJLPS 406) EX/EX 10.00
LP ELTON JOHN, Empty Sky (DJM DJLPS 403) EX/EX 10.00
LP ELTON JOHN, Tumbleweed Connection (GF, DJM DJLPS 410) EX/EX 8.00
LP ELTON JOHN, Honky Chateau (GF, DJM DJLPH 423) EX/EX 6.00
2LP ELTON JOHN, Goodbye Yellow Brick Road (GF, DJM DJLPD 1001) EX/EX 6.00
LP ELTON JOHN, Blue Moves (GF, Rocket ROLL 12) EX/EX 6.00
LP ELTON JOHN, The Fox (Rocket TRAIN 16) EX/EX 6.00
LP ELTON JOHN, Lady Samantha (DJM 22085) M/M 10.00
LP ELTON JOHN, Reg Strikes Back (Phono. EJ LP3) M/M 6.00
LP BROTHERS JOHNSON, Blam!! (A&M AMLH 67414) EX/EX 8.00
LP RICKIE LEE JONES, Ricky Lee Jones (Warners K56628) M/M 12.00
LP JOY DIVISION, Closer (Factory FACT XXV, Black vinyl) EX/EX 30.00
LP KAJAGOOGOO, White Feathers (EMI EMC 3433) EX/EX 6.00
LP KC & THE SUNSHINE BAND, Part 3 (GF, TK Records DXLI 4021) M/M 6.00
LP BEN E KING, Music Trance (Atlantic ATL 50713) EX/EX 6.00
LP CAROLE KING, Rhymes & Reasons (GF, Textured, Ode 77016) EX/EX 8.00
LP KING SINGERS, Lollipops (EMI EMC 3093) M/M 5.00
LP EARTHA KITT, Revisited (London HA.R.2296) M/M 6.00
LP KINKS, The Kinks (Pye NPL 18096) EX/EX 100.00
LP KINKS, Part 1: Powerman – Lola v Money Go Round (Pye NSPL18359) EX/EX 40.00
LP GLADYS KNIGHT & THE PIPS, I Feel A Song (Buddah BDS 5612) EX/EX 6.00
LP GREG LAKE, Greg Lake (Chrysalis CHR 1357) EX/EX 6.00
LP LED ZEPPELIN, In Through The Out Door ("A" Swansong SSK 59410) EX/EX 10.00
LP LED ZEPPELIN, IV (2nd Press, Atlantic K 50008) EX/EX 30.00
LP LED ZEPPELIN, IV (GF, w 4 symbols, 2nd Press, Atlantic K50008) EX/EX 12.00
LP LED ZEPPELIN, Physical Graffiti (GF, Swansong K89400) EX/EX 18.00
LP LED ZEPPELIN, II (GF, Atlantic K40037, Orange/Green) EX/EX 10.00
LP JOHN LENNON, Imagine (Apple PAS 10004, Poster) M/M 18.00
LP JOHN LENNON, Shaved Fish (Apple PCS 7173) M/M 10.00
LP JOHN LENNON, Double Fantasy (Geffen K99131) M/M 5.00
LP JOHN LENNON, John Lennon Collection (EMI EMTV 37) M/M 5.00
LP LINDA LEWIS, Woman Overboard (Arista SPARTY 1003 w Lyrics) EX/EX 8.00
LP LINDISFARNE, Fog On The Tyne (GF, Chrysalis CAS 1050, Scroll) EX/EX 10.00
LP GORDON LIGHTFOOT, Summerside Of Life (MS 2037, Canadian issue) EX/EX 6.00
LP LITTLE FEAT, Feats Don't Fail Me Now (Warners K56030) EX/EX 6.00
LP LITTLE FEAT, Time Loves A Hero (Warners K56349) EX/EX 6.00
2LP LITTLE FEAT, Waiting For Columbus (GF, Warners K66075) M/M 8.00
LP JULIE LONDON, Julie Is Her Name (London HA U 2005) EX/VG 8.00
LP JOHN MACNALLY, Have You Tried Love (CBS 64110) EX/EX 6.00
LP MADNESS, Absolutely (Stiff SEEZ 29) EX/EX 10.00
LP MAHAVISHNU ORCHESTRA, The Inner Mounting Flame (CBS 64717) EX/EX 8.00
LP MANFRED MANN'S EARTH BAND, Solar Fire (Bronze ILPS 9265) EX/EX 5.00
LP HERBIE MANN, Reggae (Atlantic K50053) EX/EX 5.00
LP MARILLION, Lavender Blue (EMI 12MARILP4, Pic disc) EX 6.00
LP MARMALADE, Best Of The Marmalade (CBS PR36) EX/EX 8.00
LP MATCHBOX, Crossed Line (Magnes MAGL 5052) EX/EX 5.00
LP PAUL McCARTNEY, McCartney (GF, Apple PCS 7102) EX/EX 18.00
LP PAUL McCARTNEY, Tug Of War (Parlophone PCTC 259) EX/EX 8.00
LP PAUL McCARTNEY, Band On The Run (Parlophone PAS 10007, Inner) EX/EX 8.00
2LP PAUL McCARTNEY, All The Best (GF, Parlophone PMTV1) M/M 8.00
LP GEORGE BENSON, Rock Your Baby (Jay Boy JSL3) EX/EX 6.00
LP DON McLEAN, American Pie (United Artists UAS 29285) EX/EX 6.00
LP DON McLEAN, Homeless Brother (GF, United Artists UAG 29646) M/M 6.00
LP RALPH McTELL, Revisited (Transatlantic TRA 227) EX/EX 8.00
LP ED McCURDY, When Dalliance Was In Flower (Transatlantic TRA 115) EX/EX 8.00
LP MEAT LOAF, Bat Out Of Hell (Epic EPC 82419) EX/EX 8.00
LP MEAT LOAF, Dead Ringer (Epic EPC 89646) EX/EX 8.00
LP MELANIE, Candles In The Rain (GF, Buddah 2318.009) EX/EX 8.00
LP HAROLD MELVIN & THE BLUE NOTES, Greatest Hits (Philadelphia PIR 81431) M/M 6.00
LP STEVE MILLER BAND, Greatest Hits 1974-78 (Mercury 9199.916) M/M 6.00
LP MIRACLES, City Of Angels (Tamla STML 12010) M/M 8.00
2LP JONI MITCHELL, Miles Of Aisles (GF, Asylum SYL 9021) G/EX 6.00
LP GUY MITCHELL, A Guy In Love (Phillips BBL 7246) EX/EX 8.00
LP MOMENTS, Best Of The Moments (All Platinum 9109.305) M/M 6.00
LP MATT MONROE, I Have Dreamed (Parlophone PCS 3067) EX/EX 8.00
LP MOODY BLUES, This Is The Moody Blues (GF, Threshold MB 1/2) M/M 8.00
LP MORECAMBE & WISE, It's Morecambe & Wise (BBC RED 128) M/M 6.00
LP MORGAN JAMES DUO, ...At The Bar Of Music (Fontana SFL 13071) EX/EX 18.00
LP MOTORHEAD, Iron Fist (Bronze BRNA 539) EX/EX 6.00
LP MOTORHEAD, Ace Of Spades (Bronze BRON 531) EX/EX 15.00
LP MOTT THE HOOPLE, Rock And Roll Queen (Island ILPS 9215) M/M 15.00
LP MOUNTAIN, Nantucket Sleighride (IGF, sland ILPS 9148) EX/EX 12.00
LP MUM'S PORRIDGE, Mum's Porridge (MP Records MPO1) EX/EX 6.00
LP NAZARETH, Razamanaz (GF, Mooncrest CREST1, Nr M) EX/EX 35.00
LP BILL NELSON'S RED NOISE, Sound On Sound (Harvest SHSP 4095) EX/EX 8.00
LP NEW VAUDEVILLE BAND, While We Are All Assembled (Sun MS64) EX/EX 6.00
LP STEVIE NICKS, Bella Donna (WEA K99169) EX/EX 8.00
LP HARRY NILSSON, Son Of Schmilsson (GF, RCA SF 8297) EX/EX 6.00
LP ODYSSEY, Native New Yorker (RCA PL 12204) EX/EX 6.00
LP MIKE OLDFIELD, Tubular Bells (Virgin V2001) M/M 6.00
2LP MIKE OLDFIELD, Exposed (GF, Virgin VIR(W) 3006) EX/EX 8.00
LP MIKE OLDFIELD, Incantations (GF, Virgin VDT 101) EX/EX 5.00
LP MIKE OLDFIELD, Five Miles Out (Virgin V2222) EX/EX 5.00
LP ROY ORBISON, The Classic Roy Orbison (London HAU 8297) EX/EX 12.00
LP ROY ORBISON, Big O (London HAU 8406) EX/EX 8.00
LP ROY ORBISON, In Dreams (London HAU 8108) EX/EX 8.00
LP OSIBISA, Ojah Awake (Bronze ILPS 9411) EX/EX 6.00
LP TOM PAXTON, The Complete Tom Paxton (Live) (GF, Elektra K62004) EX/EX 10.00
LP JIMMY PAYNE & FRIENDS, Live At Broadmoor Hospital (Ocean OCL 3001) EX/EX 10.00
LP PAUL PENFIELD, Inward Eye (Private Pressing IE 001) EX/EX 10.00
2LP PET SHOP BOYS, Discography (Parlophone PMTV 3) M/M 10.00
LP PET SHOP BOYS, Introspective (Parlophone PCS 7325) EX/EX 6.00
LP PILOT, Second Flight (EMI EMC 3075) M/M 6.00
2LP PINK FLOYD, The Wall (GF, Harvest SHDW 4111/2) EX/EX 10.00
LP PINK FLOYD, Obscured BY Clouds (Harvest SHSP 4020, rounded slv) EX/EX 30.00
LP GENE PITNEY, Pitney '75 (Bronze ILPS 9314) EX/EX 6.00
LP POLICE, Zenyatta Mondatta (A&M AMLK 64837, Inner) M/M 6.00
LP POLICE, Ghost In The Machine (A&M AMLK 63730, Inner) EX/EX 5.00
LP ELVIS PRESLEY, A Date With Elvis (RCA RD 27128) EX/EX 5.00
LP ELVIS PRESLEY, Golden Reords, Vol. 3 (RCA SF 7630, Orange lbl) EX/EX 5.00
LP ELVIS PRESLEY, "The Elvis Tapes" (Redwood RED1) M/M 10.00
LP PRETENDERS, The Singles (Virgin WX 135, Inner & Posters) M/M 8.00
LP QUEEN, The Works (EMI EMC 240014) EX/EX 6.00
LP QUEEN, Greatest Hits (EMI TV 064.78041) EX/EX 5.00
LP CHRISTOPHER RAINBOW, Home Of The Brave (Polydor 2383.338) EX/EX 8.00
LP JOHN RAVEN, Ballad Of The Black Country (Broadside BRO 116) EX/EX 10.00
LP LOU REED, Transformer (RCA LSP 4807) VG/VG 8.00
LP CLIFF RICHARD, The 31st Of February Street (EMI EMC 3048) EX/EX 6.00
2LP RIGHTEOUS BROTHERS, Two By Two (MGM 2683.033) EX/EX 8.00
LP RIGHTEOUS BROTHERS, Greatest Hits (Verve 2352.018) EX/EX 6.00
LP RIVER DETECTIVES, Saturday Night, Sunday Morning (WEA WX 295 + EP & Inners) M/M 15.00
LP TOM ROBINSON BAND, Power In The Darkness (EMI EMC 3226, Inners) EX/EX 6.00
LP ROACHFORD, Sade: Diamond Life (GF, CBS EPC 26044) EX/EX 8.00
LP JESS RODEN, The Player Not The Game (Island ILPS 9506) EX/EX 8.00
LP ROLLING STONES, The Rolling Stones (Decca LK 4605, Mono 2nd Press) EX/EX 60.00
LP ROLLING STONES, Aftermath (Decca SKL 4786, Stereo) EX/EX 80.00
LP ROLLING STONES, Exile On Main Street (Rolling Stones COC 69100, TM Logo) EX/EX 40.00
LP ROLLING STONES, Sticky Fingers (Rolling Stones COC59100, Zip slv) EX/EX 50.00
LP ROLLING STONES, Their Satanic Majesties Request (Decca TXS 103, Stereo) M/M 90.00
LP ROLLING STONES, Let It Bleed (Decca SKL 5025, Stereo, no Poster) EX/VG 10.00
LP ROLLING STONES, Metamorphosis (Decca SKL 5212, Stereo) M/M 15.00
LP ROLLING STONES, Gimme Shelter (Decca SKL 5101) EX/EX 8.00
LP ROLLING STONES, No Stone Unturned (Decca SKL 5173) EX/EX 20.00
LP ROLLING STONES, Beggars Banquet (Decca LK 4955, Mono) EX/EX 80.00
LP ROLLING STONES, "Get Yer Ya-Ya's Out!" (Decca SKL 5065, Stereo) EX/EX 8.00
LP ROLLING STONES, Live (Decca SHZT 547, German issue) M/M 8.00
LP ROLLING STONES, Around & Around (Decca SLK 16.315P, German issue) M/M 20.00
LP ROLLING STONES, Black And Blue (Rolling Stones COC 59106) M/M 8.00
LP ROLLING STONES, Under Cover (Rolling Stones CUN 1654361) M/M 10.00
LP ROLLING STONES, Some Girls (Rolling Stones CUN 39108) M/M 12.00
LP ROLLING STONES, Tattoo You (Rolling Stones CUN 3914) M/M 8.00
LP ROLLING STONES, It's Only Rock 'n' Roll (Rolling Stones COC 59103) M/M 10.00
LP ROLLING STONES, Goat's Head Soup (GF, Rolling Stones COC 59101) EX/EX 10.00
2LP ROLLING STONES, Love You Live (GF, Rolling Stones COC 89101) M/M 8.00
2LP ROLLING STONES, Rolled Gold (GF, Decca ROST 1/2) EX/EX 6.00
LP ROSE ROYCE, Strikes Again (Whitfield K56527) EX/EX 6.00

LP DIANA ROSS & MARVIN GAYE, Diana & Marvin (Tamla STMA 8015) EX/EX 6.00
LP RUBETTES, Wear It's At (GF, Polydor 2383.306) EX/EX 6.00
LP MIKE RUTHERFORD (GENESIS), Smallcreep's Day M/M 6.00
LP DJ SAMMY DP, Sunlight / Heaven (Vale Music VLMX 1047/3)M/M 8.00
LP SANTANA, Illuminations (CBS 69063) M/M 8.00
LP SANTANA, Inner Secrets (CBS 86075) EX/EX 6.00
2LP MICHAEL SCHENKER GROUP, One Night At Budokan (Chrysalis CTY 1375) EX/EX 8.00
LP SELECTER, Celebrate The Bullet (Chrysalis CHR 1306) EX/EX 10.00
LP SETTLERS, The Lightning Tree (York FYK 405) M/M 8.00
2LP SEX PISTOLS, The Great Rock 'n' Roll Swindle (GF, Virgin VD 2510, 2nd Press) M/M 20.00
LP SHOWADDYWADDY, Step Two (Bell BELLS 256) EX/EX 6.00
LP CARLY SIMON, Boys In The Trees (GF, Elektra K52066) EX/EX 6.00
LP PAUL SIMON, Graceland (Warners WX 52) EX/EX 8.00
LP PAUL SIMON, Hearts & Bones (Warners 92.3942) EX/EX 6.00
LP SIMON & GARFUNKEL, Bridge Over Troubled Water (CBS 63699) M/M 6.00
LP SIMPLE MINDS, Life In A Day (Virgin VM6) EX/EX 6.00
2LP SIMPLE MINDS, Live... In The City Of Light (Virgin SMDL1, stapled Inner) EX/EX 8.00
LP FRANK SINATRA, The Movie Songs (Capitol ST 2700) M/M 6.00
LP PETER SKELLERN, Skellern (Mercury 9109.701) M/M 8.00
LP SLADE, Slayed? (Polydor 2383.163) EX/EX 6.00
LP SLADE, Sladest (Polydor 2442.119 w Inner) EX/EX 6.00
LP SLADE, The Amazing Kamikaze Syndrome (RCA PL 70116)EX/EX 6.00
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RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
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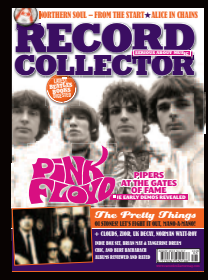

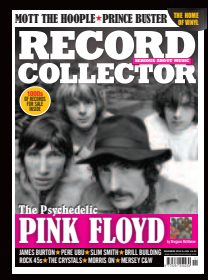

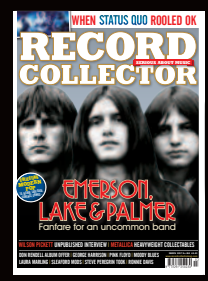

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Lives

King King line up their axes

The Chameleons
Edinburgh Liquid Rooms
11/2/22
Mark Burgess of Manchester post-punk cults, The Chameleons, reunited with original guitarist, Reg Smithies, to celebrate the 37-year anniversary of *What Does Anything Mean? Basically*. It was served up alongside songs from their first two albums, Second Skin and Looking Inwardly just two of many highlights. The Chameleons' wall of sound remains firmly in place, the melody and depth to their material combining with passion and commitment. Many of the faithful were deeply touched by the array of great songs and departed with smiling faces. *Tim Keppie*

The Korgis
London 100 Club
11/2/22
A colourful, surreal, engaging electro-pop explosion of psychedelic suits, *The Jetsons*-esque videos and twin lead guitars saw The Korgis deliver their 80s hits, including Everybody's Got To Learn Sometime. James Warren remains to the fore, with near-original John Baker and more recent recruit, Al Steele, both singing, guitar-wielding mainstays of the new *Kartoon World*. Add synth, drums and chirpy vocal backing, and the uplifting mix sounded not unlike Stackridge circa 1999 and, indeed, they played the glorious Something About The Beatles, from that period. Lively new cuts, Bringing Back The Spirit Of Love and Back In The Eighties, danced beside dreamier vintage material such as If I Had You, making this an irrepressible show. *Nick Dalton*

Dry Cleaning
Bristol Rough Trade
31/1/22
Dry Cleaning's in-store gig promoting debut album, *New Long Leg*, did not disappoint. Bassist Lewis Maynard's energetic riffs carried the band's sound, oft compared to The Fall, his head-banging antics accompanied by guitarist, Tom Dowse, who offered emphatic solos and enthusiastic dance moves. Florence Shaw's quirky, off-beat lyrics also mark them out, her poetic, spoken-word delivery referencing the mundane (oven chips) and downright bizarre (geophysics), giving Dry Cleaning their USP. Shaw's timid persona is genuine and, consequently, folk listened respectfully when she spoke between songs. They saved their biggest hit, Scratchcard Lanyard, for the finale, a bunch of sweaty individuals filing out to sign up for limited-run, autographed vinyl pre-orders. *Ian Templeton*

Christone 'Kingfish' Ingram
Norfolk Infinity Hall, Connecticut
12/2/22
With a couple of albums under his sizable belt, Kingfish delivered a set of almost entirely original music. Breaking out with She Calls Me Kingfish, the Clarksdale, Mississippi, native cooked from the outset. Not Gonna Lie and 662, both from his latest release, straddled rock and blues, with riffs galore. His guitar solos only shredded as necessary, notably on Outside Of This Town and Not Gonna Lie. But he sat down for an acoustic break on Something In The Dirt and Been Here Before. Despite pushing 23, Kingfish has the delivery of an old soul, somehow worldly yet displaying unfettered joy in performing. He strayed into the crowd and up to the balcony for Long Distance Woman, and closed with a nod to the past, Hey Joe. Believe the hype. *Christopher Walsh*

The Damn Truth
Leek Foxlowe Arts Centre
13/2/22
Canadians, The Damn Truth, are hard workers. Detouring from supporting King King, they played their hearts out, Lee La Baum's vocals delivering their melodic/psych rock. Acknowledging the influence of Jefferson Airplane, she sings not unlike Grace Slick, while able to rough-house like Janis Joplin. Her companions threw shapes and soloed, lead guitarist Tom Shemer a hot shot playing snaking lead lines between songs. PY Letellier on bass and drummer Dave Traina kept everything grounded, the unit boogieing on for 90-plus entertaining minutes. They *really* mean it. *Simon Jones.*
Standout collectable:* Now Or Nowhere *LP, £25

Pip Blom
Bristol Trinity
14/2/22
On Valentine's evening, our Dutch hosts, Pip Blom, set a romantic tone, the female-fronted indie-rockers creating a groove that had everyone dancing their clogs off. I Think I'm In Love couldn't have been more apt; Daddy Issues, less so; while Pussy was clearly pet-inspired. Promoting *Welcome Break*, they reeled off their latest, super-catchy single, You Don't Want This, and the dancing intensified. I Know I'm Not Easy To Like introduced a rawer sound, any melancholy juxtaposed with faster, carefree numbers, like Keep It Together. Hailing from Holland's main city, Pip Blom seduced with bewitching sounds and put on a 'Dam good show. *Ian Templeton*

Paradise Lost
Bristol Marble Factory
17/2/22
Portugal's Moonspell opened with a no-nonsense, perfectly paced set. With a dozen-plus albums, they had the material, and the anthemic Extinct, early in the set, hooked the crowd. Paradise Lost have also earned their stripes, it being 32 years since their debut, *Lost Paradise*. Vocalist Nick Holmes retained a youthful exuberance and passion promoting their latest set - "two years ago," he quipped – and their career-spanning performance included opener, Widow (from 1993), and Forsaken, one of five tracks from 2020's *Obsidian*. Say Just Words brought the curtain down, and the four-song encore included So Much Is Lost and Beneath Broken Earth, plus two more from *Obsidian*, Darker Thoughts and Ghosts. Outstanding. *John Tucker*

Echo & The Bunnymen
London Shepherd's Bush O2 Empire
22/2/22
Not the greatest band to emerge from Liverpool, but the best [*Interesting distinction - Ed*] and, with two original members, still creating new music. They showcased new song, Brussels Is Haunted, as part of their *Celebrating 40 Years Of Magical Songs* tour. Their singular songbook of gothic, brooding discord included Show Of Strength, Over The Wall and All That Jazz, contrasting with the sublime melodies of Bring On The Dancing Horses, Seven Seas and a transcendent Lips Like Sugar. Touching moments included Flowers, while Hammond organ featured on Rescue, and Villiers Terrace morphed into The Doors' Roadhouse Blues, and Nothing Lasts Forever into Lou Reed's Walk On The Wild Side. Ian McCulloch's voice has lost none of its power, or his lip, while Will Sargent's impressionistic guitar technique shone. A sparkling encore took in The Cutter, Killing Moon and Ocean Rain. *Paul Davies*
Standout collectable: James Dean with pink bunny ears T-shirt, £25

King King
London Camden Electric Ballroom
24/2/22
King King are one of the finest exponents of blues-rock, as they proved here. Rescheduled due to the pandemic, a nearly full house rejoiced as the band got to play the upbeat One World and almost acapella When My Winter Comes, from their most recent *Maverick*. With his guitar skills dazzling even more than his kilt, Alan Nimmo impressed throughout a set starting with (She Don't) Gimme No Lovin'. With brother guitarist, Stevie Nimmo, fattening out the sound, and the superb keyboard skills of Jonny Dyke, KK's sound is bigger and better than ever, as on blues bangers Rush Hour, Fire In My Soul and Waking Up. Yet it was the epic Long History Of Love and Stranger To Love that were the showstoppers. The crown rests easy. *Paul Davies*

Russ Ballard
London 100 Club
10/2/22
A rare solo outing from singer/guitarist Ballard and his scratch band (last-minute drum replacement, due to illness), saw the slimline 76-year-old looking youthful in shades and dyed black hair. Starting with lesser-known solo songs, including Into The Night, and the more recent Time Machine, from his latest, *It's Good To Be Here*, he also took pride in his songwriting work for other artists. Ballard ran through a medley of jukebox spinners, such as You Win Again, You Can Do Magic, I Surrender and New York Groove. His tenure with Argent was fondly remembered with the organ-led Hold Your Head Up, bold Liar and lip-smacking anthem, God Gave Rock'N'Roll To You. Tinkling the keys on a delightful I Don't Believe In Miracles, Ballard returned to six-string for a Celtic jig before Rainbow's Since You've Been Gone and the experimental sting of Voices. A roaring The Fire Still Burns and fiery Can't Hear You No More closed an enriching evening. *Mark Taylor*
Standout collectable:* It's Good To Be Here *signed CD, £12

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FRI 7 - NEWCASTLE CLUNY
SAT 8 - GLASGOW GARAGE
THU 13 - BURY ST EDMUNDS APEX
FRI 14 - NOTTINGHAM RESCUE ROOMS
SAT 15 - BILSTON THE ROBIN
Fr1 21 - SHOREHAM ROPETACKLE
SAT 22 SOUTHAMPTON 1865
SUN 23 - BRISTOL FLEECE
THU 27 - ISLINGTON O_2 ACADEMY
FRI 28 - MANCHESTER ACADEMY
SAT 29 - NEWBURY ARLINGTON ARTS

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APR	21	CONCORDE2, BRIGHTON
	22	1865, SOUTHAMPTON
	23	EXETER PHEONIX
	28	RESCUE ROOMS, NOTTINGHAM
	29	MECA, SWINDON
	30	TRAMSHED, CARDIFF
MAY	20	CHEESE & GRAIN, FROME
JULY	09	THE DEVIL'S ARSE, HOPE VALLEY*
OCT	7	ACADEMY2, ISLINGTON
	8	APEX, BURY ST EDMUNDS
	13	LIVE ROOMS, CHESTER
	14	ACADEMY2, MANCHESTER
	15	BOILERSHOP, NEWCASTLE
	21	INSTITUTE2, BIRMINGHAM
	22	BENN HALL, RUGBY
	27	GARAGE, GLASGOW
	28	LEMON TREE, ABERDEEN
	29	LIQUID ROOMS, EDINBURGH

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THE GIG CARTEL

Gig Guide

Now Booking

Check with venues to see if gigs are still on, postponed or cancelled

Marc Almond March (31) Bexhill De La Warr Pavilion **April** (2) Glasgow RCH (4) Manchester Bridgewater Hall (7) Birmingham Symphony Hall (10) London Camden Roundhouse

Bastille April (7) London Greenwich O_2 (8) Manchester AO Arena (10) Glasgow O_2 Academy (13) Cardiff Motorpoint Arena (14-15) Birmingham O_2 Academy (17) Plymouth Pavilions (18) Brighton Centre

Eliza Carthy April (21) London King's Cross King's Place **June** (9) Lyme Regis Marine Theatre (28) Leicester Musician

Dream Theater April (20) Belfast SSE Arena (21) Newcastle Utilita Arena (23) London Wembley SSE Arena

EMF April (9) London 229 (10) Bedford Esquires (11) Bristol Fleece (12) Huddersfield Parish

Foals April (25) Hull Bonus Arena (26) Newcastle O_2 City Hall (27) Brighton Centre

FM April (19) Manchester Albert Hall (21-22) London Cadogan Hall (23) Southend Palace Theatre (25) Glasgow RCH (27) Nottingham Albert Hall (28) Bexhill De La Warr Pavilion (30) Leamington Spa Assembly **May** (1) Southampton Brook (2) Shrewsbury Theatre Severn (4) Cardiff Tramshed (7) Oxford SJE Arts (8) Lincoln Drill (9) Bury St Edmunds Apex (11) New Brighton Floral Pavilion

Supergrass' Gaz Coombes April (14) London King's Cross Lexington (15) Bath Moles (16) Tunbridge Wells Forum (21) Hebden Bridge Trades Club (22) York Crescent Community (23) Leeds Brudenell

Eric Gales March (23) Brighton Concord 2 (24) Dover Booking Hall (25) London Islington O_2 Academy (26) Southampton 1865 (27) Bristol Fleece (29) Nottingham Rescue Rooms (30) Bilston Robin 2 (31) Manchester Academy **April** (1) Glasgow Oran Mor (2) Whitley Bay Playhouse (3) Leeds Brudenell

Groove Armada April (7) Leeds O_2 Academy (8) Birmingham O_2 Academy (9) Manchester O_2 Victoria Warehouse (10) Bristol Motion (14) Bournemouth O_2 Academy (15) Cardiff Uni Great Hall (16) London Brixton O_2 Academy

Ghost April (9) Manchester Arena (11) London Greenwich O_2 (13) Glasgow Hydro (15) Birmingham Resorts World Arena

Goldfrapp March (31) Oxford O_2 Academy **April** (2) Gateshead Sage (4) Nottingham RCH (5) Bath Forum (7) Edinburgh Usher Hall (8) Manchester Albert Hall (10) Bexhill De La Warr Pavilion (11) Cambridge Corn Exchange (13) Birmingham Symphony Hall (14-15) London Royal Festival Hall

Nick Lowe April (11) Birmingham Town Hall (12) Leeds City Varieties Music Hall (18) Bristol St George's (20) Manchester RNCM

The Mission April (12) Brighton Chalk (13) Cardiff Tramshed (15) Newcastle Uni SU **May** (22) Frome Cheese & Grain **June** (21) Norwich Waterfront

Carl Palmer's ELP Legacy April (21) Leamington Spa Assembly Hall (22) London Chelsea Under The Bridge

Ride April (21) Sheffield Foundry (22) Norwich Waterfront (23) Oxford O_2 Academy (24) Bristol Motion (26) Glasgow SWG3 (27) Newcastle Boiler Shop (28) Manchester O_2 Ritz (29) London Camden Roundhouse

Reef April (7) Newcastle Uni (8) Glasgow QMU (9) Manchester O_2 Ritz (14) Exeter Phoenix (15) Cardiff Tramshed (16) London Kentish Town O_2 Forum (21) Leeds Uni Stylus (22) Bristol O_2 Academy (23) Birmingham O_2 Institute (28) Brighton Chalk (29) Southampton Engine Rooms (30) Norwich UEA

Corinne Bailey Rae April (20) Cambridge Corn Exchange (21) London Royal Festival Hall (22) Birmingham Town Hall (24) Manchester Albert Hall (25) Leeds O_2 Academy (28) Newcastle O_2 City Hall (30) Edinburgh Queen's Hall **May** (1) Chester Storyhouse (3) Bexhill De La Warr Pavilion (4) Bath Forum

Reef April (7) Newcastle University (8) Glasgow QMU (9) Manchester O_2 Ritz (14) Exeter Phoenix (15) Cardiff Tramshed (16) London Kentish Town O_2 Forum (21) Leeds University Stylus (22) Bristol O_2 Academy (23) Birmingham O_2 Institute (28) Brighton Chalk (29) Southampton Engine Rooms (30) Norwich UEA

Supergrass RESCHEDULED April (4) London Brixton O_2 Academy **June** (6) Glasgow O_2 Academy

Sleeper April (22) Leeds O_2 Academy (23) Glasgow SWG3 (28) Bristol O_2 Academy (29) Coventry HMV Empire (30) Manchester Albert Hall **May** (1) Newcastle Boiler Shop (6) London Camden Roundhouse (7) Cambridge Junction

Skunk Anansie March (25) London Brixton O_2 Academy **April** (7) Nottingham Rock City (8) Manchester O_2 Victoria Warehouse (9) Brighton Dome (11) Cardiff University (12) Bristol O_2 Academy (14) Cambridge Corn Exchange (15) Folkestone Leas Cliff Hall (16) Guildford G Live (18) Leicester O_2 Academy (19) Lincoln Engine Shed (21) Norwich LCR UEA (22) Birmingham O_2 Academy (23) Sheffield O_2 Academy (25) Newcastle O_2 City Hall (26) Glasgow O_2 Academy (27) Leeds O_2 Academy **June** (16) Oxford O_2 Academy (17) London Royal Festival Hall

Tindersticks April (29) Bath Forum **May** (1) London Royal Festival Hall

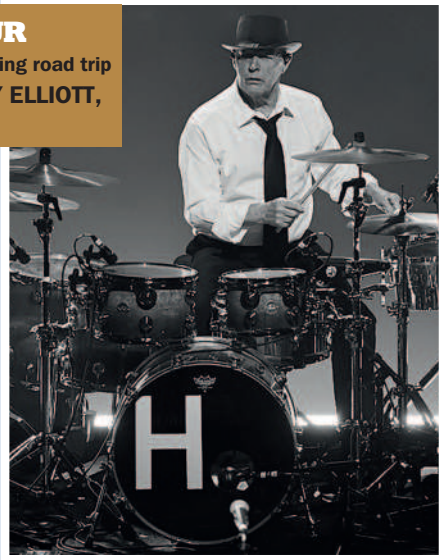
WASP April (1) Wolverhampton KK's Steel Mill (2) Manchester Academy (3) Nottingham Rock City (5) Glasgow O_2 Academy (6) Newcastle O_2 City Hall (7) Bristol O_2 Academy (8) London Camden Roundhouse

Rick Wakeman & The English Rock Ensemble March (30) London Shepherd's Bush O_2 Empire (31) Birmingham O_2 Academy **April** (1) Glasgow O_2 Academy (2) Sheffield O_2 Academy (3) Newcastle O_2 City Hall

TOUR DU JOUR

Spotlighting an upcoming road trip

This month: BOBBY ELLIOTT, THE HOLLIES



How have you been preparing?
We try to build on past experience, striving for perfection. It's one big learning curve.

Do you have any pre-/post-show routines?
On arriving in my dressing room, I unpack my stage gear, then I go for a cup of tea and lite bites. 5pm, soundcheck for an hour. UK shows are 7.30pm. Seconds before, keyboardist Ian Parker pours me a glass of Aussie sauvignon blanc. After tasting, I attempt humorous commentary, or spit it out. We've been acting that out for years. Ian pours himself a glass, downs it, growls, and heads towards his riser. I climb to my position and count in the first song. Magic time! After the show, I head for the shower and drink water and energy drinks. If we're staying in town, I explore, and find the guys in the nearest pub that sells good ale.

Will you be playing any songs that you rarely perform?
In Australia and Sweden, The Hollies had hits that only charted there. We slot those in there. Also, on the first few nights, we may adjust the running order or tweak arrangements. If an old colleague turns up, he's welcome to come onstage and join in.

Will there be any unusual merchandise on sale?
I've long overseen the design of our posters, programmes and T-shirts, and The Hollies toured every year since 1963 – till the pandemic.

The Hollies play* May *(22) Birmingham Symphony Hall (23) York Barbican (24) Sheffield City Hall (26) Derby Arena (27) Stoke Regent Theatre (28) Brighton Centre (30) Ipswich Regent (31) Southend Cliff's Pavilion* June *(2) Cardiff St David's Hall (3-4) London Palladium (5) Reading Hexagon (7) Bournemouth BIC (8) Bath Forum (9) Guildford G Live (11) Cambridge Corn Exchange (12) Llandudno Venue Cymru (14) Salford Lowry (15) Leicester De Montfort Hall (17) Scarborough Spa (18) Newcastle City Hall (19) Aberdeen Music Hall (21) Glasgow RCH.

TOUR NEWS

London: **Stone Foundation**, Camden Koko, 11 November. ■ **Interpol**, Camden Roundhouse, 14-15 June. ■ **The Primitives**, 229, 30 June. ■ **Hawklords**, 20 April, **Martin Barre** (Jethro Tull), 25 June, **Kingdom Of Madness**, 28 October, 100 Club. ■ **Martin Turner** (ex-Wishbone Ash), 15 April, **Colosseum**, 25 August, Chelsea Under The Bridge. ■ **Sharon Van Etten**, 17 June, **Ziggy Marley**, Brixton O_2 Academy. ■ **Lianne La Havas**, Camden Koko, 9-11 May. ■ **Propaganda**, London Islington Garage, 24 May. ■ **Ilan Eshkeri**, Royal Albert Hall, 13 May. ■ **Fantastic Negrito**, Camden Jazz Café, 26-27 July. ■ *Also:* **Alan Clayson**, Ventnor Arts Club, 13 May. ■ **Lewis Capaldi**, Cardiff Alexandra Head, 20 July. ■ **NIN**, Bodelva Eden Project, 17-18 June.

For more tours/gig news see www.recordcollectormag.com/latestnews.

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31 LEEDS City Varieties

JUNE 2022
01 BURY ST EDMUNDS The Apex
03 EDINBURGH The Queen's Hall
05 MANCHESTER RNCM
07 BRISTOL St. George's Hall
08 BIRMINGHAM Town Hall
10 DUBLIN Pavilion Theatre
11 DUBLIN Pavilion Theatre

jimmywebb.com/shows

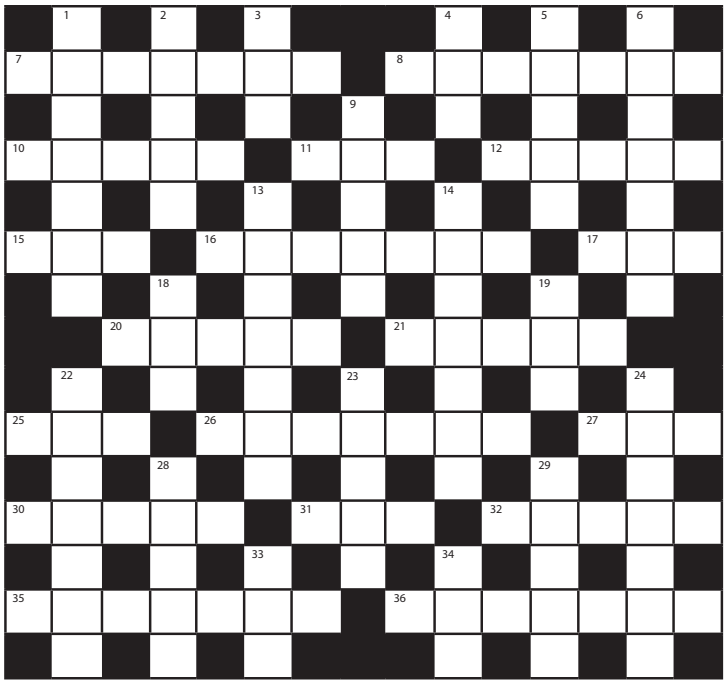
Crossword & Competitions

ACROSS

7) _ Williams (7)
8) *After* _ *At Baxters* (7)
10) Alison Moyet 2017 album (5)
11) _ Trax! (3)
12) _ *Dread* (5)
15) The Living _ (3)
16) _ Femmes (7)
17) *Uh Huh* _ (3)
20) *Criminal* _ (5)
21) Chuck _ (5)
25) _ *Wolf* (3)
26) Questions And _ (7)
27) Pete Way's rockers (1,1,1)
30) _ _ Drive In (2,3)
31) *Frizzle* _ (3)
32) Not also known as "The London Undergrounds" (5)
35) The Clash's film (4,3)
36) Red Hot Chili _ (7)

DOWN

1) _ *It Straight* (7)
2) *The* _ *They Are A Changin'* (5)
3) _ *It Up* (3)
4) _ Religion (3)
5) _ *Rings Out* (5)
6) _ *Time,* _ *Place* (7)
9) _ -Eye Cherry (5)
13) *Two* _ (7)
14) "Previously _ tracks" (7)
18) _ Stevens 3)
19) _ *Wolf* (3)
22) _ Wedding (7)
23) Grammy _ (5)
24) *Prince* _ _ (2,5)
28) Blue _ (5)
29) _ Love (5)
33) _ Petty (3)
34) _ At Work (3)



TUNETABLES FLIGHTCASE

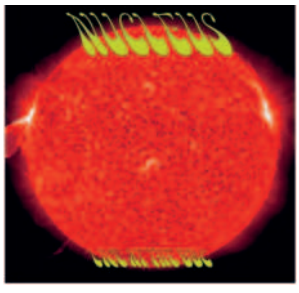
What's cooler than having a tour-grade flightcase in your room? Having a handcrafted tour-grade flightcase fashioned to store and display records, that's what! New UK company Tunetables have launched an impressive brand: take a look at www.tunetables.co.uk. We're offering you the chance to win a vinyl storage case from their range (RRP £600). Due to the high price tag, we are running this competition over consecutive issues (this is the second), so make a note of this month's clue word and check in again next month for the next clue. This month's clue word is: 'London'.

MARIANNE FAITHFULL

Vagabond Ways (originally released in 1999) was Marianne's first album of original material for five years; in between, her biography *Faithfull* was published, as well as her recording of the Kurt Weill opera, *The Seven Deadly Sins*. Tracks on this album include an interpretation of Leonard Cohen's Tower Of Song, a track gifted to her from the Pink Floyd vaults by Roger Waters, and a track written specially for her by Elton John and Bernie Taupin. 2022 sees this LP reissued for the first time on vinyl (via BMG). To be in with a chance of winning one of three vinyl copies, please tell us the title of the Rolling Stones track she released as a single in 1964.

NUCLEUS AT THE BBC

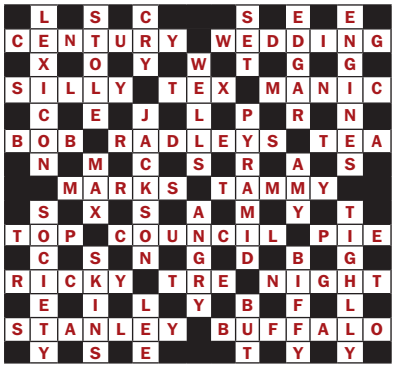
Featuring the acclaimed jazz-rock fusion band led by Ian Carr recorded live and in session at the BBC, this is a decades-spanning 12CD set (out now via Repertoire Records) comprising music and interviews drawn from BBC radio programmes broadcast 1970-91. There are over 13 hours of music expertly remastered and restored by Eroc, collated from *Top Gear, Sounds Of The 70s* and *Jazz In Britain*. To be in with a chance of winning the set, please complete and submit this month's crossword.



ROBBEN FORD LIVE

Robben Ford has collaborated with Miles Davis, Joni Mitchell, George Harrison, Gregg Allman, Little Feat and KISS. In the 90s, Robben Ford And The Blue Line toured internationally, playing large venues, festivals and outdoor events. The band also relished the intimacy of a small venue and the opportunity to stretch out musically. Recorded at celebrated jazz venue, Yoshi's, in April 1996, this 2CD set (out now via Repertoire Records) documents the result. To be in with a chance of winning one of three copies, please tell us in which California city Yoshi's is located.

MARCH Solution



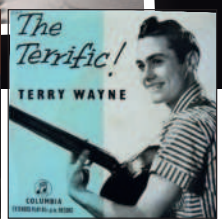
FEBRUARY WINNERS:
HAWKWIND: Ali Isaac
JON SAVAGE'S 1977-1979: John Hall, Kenny Taylor, Neil Collins
STIFF MERCH: Kevin Conway, Brian Nissim

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 7th Floor, Vantage London, Great West Road, London, TW8 9AG, by 20 April, unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

UNDER THE RADAR

Artists, bands and labels meriting more attention

This month: Terry Wayne



Terry Wayne is one of the most underrated and overlooked British rockers of the mid-to-late 50s. It was a period that spawned Marty Wilde, Billy Fury, Joe Brown, and before them Tommy Steele, as well as many lesser talents who nevertheless had at least one hit record. For some reason, Wayne, who was born David Skinner in 1941 in Woolwich, never quite caught the full attention of the record-buying public. His recorded output in the UK consisted of six singles for Columbia, an extended-play 45 for the same label, and two songs on the *Six-Five Special* long-player for Parlophone. Later in life he would record some tracks in Sweden and, in 2008, Rollercoaster issued a CD of his recordings plus some extras.

Wayne had all the right credentials: the looks, the cool clothes, plus he could actually sing, and he really played the guitar rather than just holding it and posing. He had the grounding, too: he had been playing guitar since he was 12 years old and, influenced by his father's choice of music, i.e. country and cowboy music, he started playing guitar finger-style similar to Chet Atkins and Merle Travis, so his first venture into music was country and western with a little bit of the singing cowboys such as Roy Rogers and Gene Autry in the mix.

There were other influences, too. He had heard blues musicians such as Big Bill Broonzy, Josh White, and Sonny Terry and Brownie McGhee who had toured the UK around this time, all of whom impacted on young Terry. He toured clubs with his Dad until he was spotted by Sid Royce, who thought there was more mileage in young David as a solo act rather than as a duo, probably because Royce had been involved with Tommy Steele in his early days. It was Royce who christened David "Terry Wayne" and turned him into a solo artist, and it was he who secured Wayne a spot on the *Six-Five Special* TV show in 1957.

Although it has been lauded as the first rock'n'roll show on TV, in its early days it featured a strange mix of artists, including Michael Holliday, Chris Barber's Jazz Band, Lita Roza, and Dickie Valentine, plus Lonnie Donegan and Don Lang & His Frantic Five, both of whom appeared on the show after about four or five episodes. Terry Wayne joined this eclectic list of performers, appearing on the show on episode 34 of the show, on 5 October 1957.

No one in the UK had recorded rockabilly music at this time; Billy Fury's much-lauded first album *The Sound Of Fury* was still three years away, so Wayne was arguably Britain's first rockabilly singer. When he was signed to Columbia records in 1957, he chose two Carl Perkins songs for his debut single: Matchbox and Your True Love. However, while Terry made a good job of the vocals, the UK just didn't have the musicians to replicate the backing of their US counterparts. Although Wayne played decent rockabilly guitar himself, Columbia insisted on using jazz musicians, with Bert Weedon on lead guitar. Consequently, the recordings turned out more like big band recordings, albeit with a beat and swing that could be danced to.

Wayne's second release coupled his own composition, Slim Jim Tie, with Plaything and it followed the pattern of his previous recording, with Tony Osborne directing the backing once more. Again, it was danceable and beaty but failed to hit the charts, even if it did show another side to his talents in that the A-side was self-penned.

He toured with Gerry & The Pacemakers, Billy J Kramer and The Beatles

In 1958, Jerry Lee Lewis embarked on a nationwide tour of the UK along with US outfit The Treniers. Jerry was riding high and had become a major star, but his well-chronicled arrival in London with his wife Myra, who turned out to be his 13-year-old first cousin, brought his world crashing down. After just three shows – during which Lewis received boos and abuse – the plug was pulled on him by Granada cinemas and the (Lew) Grade organisation and he returned home in disgrace.

It was agreed that the tour should go on, so on 28 May 1958 Wayne and skiffle artist Chas McDevitt joined the tour at Preston's Public Hall. Wayne performed hits of the day such as Let's Have A Party and Long Tall Sally as well as previewing his new single, All Mama's Children, closing the first half of the show. The Carl Perkins composition was Wayne's choice for his third single, coupled with Forgive Me. Even though Wayne had proved a popular act on tour, again the record failed to chart, as did his next release, Oh Lonesome Me / There's Only One Of You.

In 1959 Wayne, along with his own backing band, The Dukes, appeared twice on BBC's weekend radio programme *Saturday Club*. It was here that he gave his most authentic-sounding rockabilly performances: songs like Just Because, She's Mine, Mighty Mighty Man and Roy Orbison's Rockhouse had exactly the right feel and a sound very much like Ricky Nelson's US releases. As well as the *Saturday Club* appearances, Wayne made some private recordings at the home of *Saturday Club*'s sound engineer, Bernie Andrews. It was at these sessions that Frankie And Johnny, Teenager In Love and Endless Sleep were recorded.

Around this time, Wayne's dad broke the contract with Sid Royce, due to a disagreement. This incident had an irreparably damaging effect on his son's career, causing him to break the ties with his father professionally. In 1960, he signed with the Grade Agency and, in 1963, the legendary impresario invited him to tour Sweden as a replacement for Cliff Richard, who was unavailable at the time. He proved popular and soon gained a reputation, and found himself on subsequent tours with the likes of Gerry & The Pacemakers, Billy J Kramer, Del Shannon and The Beatles.

In 1964 he recorded an EP for the Swedish Nashville label, and whilst he was in Sweden, Wayne met his first wife, with whom he had two children, and he decided to emigrate and settle in Sweden in 1965. In 1972, the couple divorced and Wayne married his second wife in 1980. He continued performing until 1988 when he called it a day professionally and joined the Swedish civil service.

In showbusiness, you need talent and luck. Wayne had more talent than many of his contemporaries, but luck, plus some career decisions, were not in his favour. Perhaps if he had been advised to go the "all-round entertainer" route he could have become more widely recognised. As it is, Wayne – who played his last gigs in 2011 and still lives in Sweden – will be remembered by fans of good British early rock'n'roll as one of the pioneers of the form, deserving of more success than he achieved.

Words: Pete Nelson
The Terrific Terry Wayne *CD is on Rollercoaster*.

BIRTH! SCHOOL! WORK! DEATH!

Joe Satriani... on the soundtrack to his life

The Beatles ***Meet The Beatles*** (Capitol ST 2047, LP, US, 1964) **£500**

I was too young for this album, it was for my older siblings to take seriously, but I fell in love with the sound and energy all the same. Everything this band did sounded like the most wonderful noise a little kid could ever dream up. They seemed to be all about fun and good humour. It's also the album that made me feel closer to my older brother and sisters, and to the real world. It was seeing Ringo play on TV that inspired me to start my musician's journey on the drums.

Jimi Hendrix Experience ***Are You Experienced?*** (Track Record 612 001, LP, UK, 1967) **£700**

No other artist has had as big an impact on my musicianship as Jimi Hendrix. I was introduced to his music through my older sister's boyfriends who thought it amusing to "test" new music out on their girlfriend's little brother. That's how I learned about Hendrix, The Who, Jethro Tull, Fleetwood Mac, etc… I was not yet a teenager, but I could feel my future arriving fast. The day Jimi died I decided to become a guitarist.

The Rolling Stones ***Exile On Main St*** (Rolling Stones Records COC 69100, LP, UK, 1972) **£200**

I love all the Stones' albums, but I keep coming back to this gem. I remember when it was released and misunderstood. The world wasn't ready for its sound and eclectic nature. I was. Since the album was released, I've toured as a member of Mick Jagger's solo band and recorded two albums with EOM's engineer Andy Johns, but the album still gives me goosebumps and leaves me starstruck. Casino Boogie alone is worth the price of admission.

David Bowie ***The Rise And Fall Of Ziggy Stardust and The Spiders From Mars*** (RCA Victor SF8287, LP, UK, 1972) **£250**

One of my high school bands was very deep into Bowie and the glam rock of the early 70s. Bowie was our hero and Mick Ronson a genius guitar god. Bowie's creativity was always unstoppable but with this album he really reached us young rockers in the suburbs outside of NYC and made us want to follow him to Mars! This was a great album soundtrack to my late high school "daze".

Mahavishnu Orchestra ***Birds Of Fire*** (CBS 65321, LP, UK, 1973) **£20**

This album and this band with John McLaughlin at the helm turned my head around and opened new musical frontiers to explore and enjoy. I saw them play in a small university theatre on Long Island, then again in Central Park, NYC, and both times they were magical, raw, out of control, dangerous, and displayed off-the-charts virtuosity. Each member of this iteration of the Mahavishnu Orchestra created pure magic every time they played together. The title track still makes me smile and gets my heart racing.

Led Zeppelin ***Led Zeppelin*** (Atlantic 588171, LP, UK, 1969) **£3,000**

This album and these four guys with Glyn Johns engineering is like going to the mountaintop of rock. The sound of the album is unmatched by their follow-ups. The performances are so raw and inspired. Communication Breakdown was the first 45rpm single I ever bought. That song just freaked out little Joe from Long Island! Something was surely awakened in me with this album's release.

Massive Attack ***Protection*** (Wild Bunch WBRLP2, 7243 8 39883 1 0, LP, UK, 1994) **£80**

This album helped me bring my early years of playing soul and funk together with my love of rock, jazz and electronic music. It has such a relaxed groove but a devastating sound. I use to play over the top of the tracks backstage while getting ready for my live shows. This album is such a beautiful, seductive creation. Every track's mix has so much space within it but it's curiously complete sounding.

Van Halen ***Van Halen*** (Warner Bros, K 456470, LP, UK, 1978) **£12**

Do you remember where you were the first time you heard Eruption? I do. I was in my small studio apartment in Berkeley, jamming along with the radio, and suddenly it comes over the speakers. I'm not sure I took one breath during the entire performance, I was too transfixed. Now, almost every guitar playing kid has learned its notes and the technique, but none come close to Eddie's magical touch. The whole album is such a SoCal party experience, with no apologies, no regrets.

Tinariwen ***Aman Iman: Water Is Life*** (Independiente ISOM 65 LP, UK, 2007) **£50**

This band from Northern Mali plays their own style of desert blues. I don't think I can effectively describe the magic they weave with their instruments and voices. I love the rhythms and their cyclic nature. This album came to my attention by way of friend and local San Francisco singer/guitarist Markus James. Markus has toured Mali and Chad, and even made a stunning documentary about the music and his travels there called *Markus James: Timbuktoubab*. Great film.

Beck ***Mutations*** (Geffen DGCD 25309, CD, US, 1998) **£50**

At the end of '98 Beck released a very unexpected diamond. This album has such a unique allure to it. It has all Beck's signature gravitas and humour but the sound is incredibly natural, dreamy and beautiful. It was the perfect antidote to what I was doing musically at the time. As many musicians may tell you, they love to listen to music that is diametrically different to their own. It's a true artistic achievement.

Joe Satriani's new album* The Elephants of Mars *is released worldwide on earMusic on 8 April. Info: www.ear-music.net and www.satriani.com.

THE ENGINE ROOM

The unsung heroes who helped forge modern music

This month: Eddy Offord

If there is one producer and engineer synonymous with the golden age of prog, then that would have to be Eddy Offord – he of the musketeer tash and beard, happy-go-lucky demeanour and ability to vibrantly capture virtuoso musicianship and grand ambition.

While studying physics in the late 60s, Offord took a part-time job as a trainee sound engineer at Advision Studios in central London. With Giorgio Gomelsky as producer, he worked on the sweet-toned debut album *Open* (1968) by Julie Driscoll, Brian Auger & The Trinity. The album charted, as did the band's reworking of Dylan's This Wheel's On Fire. Two further albums followed including *Streetnoise* (1969), a double album that maximised the collective's synergy.

There were several other notable assignments before Offord found himself working with producer Tony Colton on the second Yes album, *Time And A Word* (1970). As the band gradually evolved their sound, they found a willing accomplice in Offord who was invited to take on the producer's role for their next waxing. There are many who, with good cause, have cited *The Yes Album* (1970) as one of those pivotal recordings in the prog movement.

Switching from eight-track to 16-track, and with new-age guitarist Steve Howe in tow, the band continued to develop a style that fused jazz, rock, classical and psychedelic elements that finally rewarded them with a hit album. Howe reflects on Offord's input in his autobiography *All My Yesterdays* (2020): "Eddie had the final say on the overall mixing from his supposedly unbiased position. He didn't play an instrument and didn't have any particular axe to grind. He would orchestrate the balance beautifully, helping us to achieve the sound we had in our heads."

Greg Lake was one of those people who realised that the success of Yes owed something to Offord, and so enticed him to join ELP's three-ring circus as engineer for their self-titled debut.

Before they had barely played a note together, ELP had been saddled with the "supergroup" tag and, following their explosive appearance at the Isle Of Wight Festival, the pressure was on to deliver an album with utmost expediency. Offord seemed to take it all in his stride as Lake recalled their collaborative efforts in his autobiography, *Lucky Man*. "He was a first-class recording engineer and incredibly dedicated, too. Most nights, after everyone had gone home, Eddy and I would sit at the recording desk and work on the rough mixes until daybreak."

The simultaneous success of both bands on either side of the Atlantic required Offord to continue wearing two hats in the control room. ELP instantly re-entered the studio to follow their 24-carat debut with *Tarkus* (1971), a concept album that initially caused Lake some misgivings. "Despite my early concerns," he said, "I was very pleased with how *Tarkus* turned out. The playing, the production and the songs share a surreal quality that brought all the strands together."

"Eddy Offord had upped his game, giving us a rock-solid band sound"

The band closed the album with an improvised tribute to Offord: Are You Ready Eddy?, a rollicking rocker in the guise of a hyper-ventilating Little Richard cross-bred with Jerry Lee Lewis. Offord also engineered ELP's first live album, *Pictures At An Exhibition,* recorded at Newcastle City Hall on the band's first major UK tour. A tasteful yet full-blooded reinterpretation of Mussorgsky's piano suite is ably captured by Offord; the venue's acoustics must have been as challenging as the band's own no-holds-barred performance.

Yes also beat a hasty return to Advision studios to record what would become *Fragile* (1971). A prog platinum-seller, it also gave them a Top 20 hit in the US with the brilliant Roundabout. As Howe comments, "It was noticeable that Eddy Offord had upped his game, giving us a rock-solid band sound, tight as a duck's arse."

His engineering skills were again deployed by ELP on *Trilogy* (1972), and musically the album represents the knee-trembling trio at their most cohesive, while their exuberant use of overdubs did nothing to faze the man behind the Scully tape decks.

Trilogy would be Offord's last encounter with ELP, but as producer with Yes he went on to oversee their triple live album *Yessongs* (1973), besides three further studio albums: *Close To The Edge* (1972) *Tales From Topographic Oceans* (1973) and *Relayer* (1974). All these albums remain powerful, radical examples of creative free-thinking.

As with *Fragile*, the making of all three studio albums were protracted affairs with individuals often at loggerheads, with no one seemingly able to make a final decision. In *The Autobiography* (2009) Bill Bruford voices his frustrations over the recording of *Close To The Edge*: "Alternative takes and optional instrumentations began to sprout like mould around the edge of the control room, on short bits of brown two-inch recording tape. The piece was being assembled in 10, 12, 16-bar sections." The resulting album was a revelation to all concerned, especially Bruford. "The angels were looking over us; *Close To The Edge* was completed and it was a huge hit, but, more importantly, it remains a classic of the genre. I don't understand how we managed it, but somehow, we got lucky. To this day it seems to have the perfect form, and form is everything."

In the latter half of the 70s, Offord worked with the Baker Gurvitz Army on their three albums for Vertigo. A harder-edged outfit with Afrobeat influences, they never quite achieved their potential despite Offord's best efforts. Thereafter, he worked sporadically, with a procession of lesser-known acts including second-generation prog rockers, Pallas, producing their erratic debut, *The Sentinel* (1984), before officially retiring from the business after working with Florida-born bluesman Tinsley Ellis on *Storm Warning* (1994) and *Hell Or High Water* (2002).

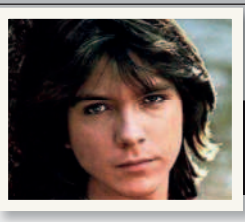
Offord's reputation has undergone several revisions over the years. Opinions have differed as to whether he was an authoritative accomplice or an artless opportunist. None, however, can argue with his tenacity in weathering the storms to navigate a course through the tidal waves of many a Topographic Ocean.

Words: Lin Bensley

ELP's* Fanfare 1970-1997 Super Deluxe Box Set *is available now on BMG.

10 OF THE BEST

This month: **early 70s pop ballads**



Donny Osmond Puppy Love (MGM 2006 104, 7", UK, 1972) **£2**

It wasn't all about stomping to T.Rex and Slade, you know. Between 1971 and 1973, yearning romantic ballads from young – and not-so-young – crooners and swooners brought flutters to the hearts of schoolgirls, while schoolboys pretended to be too rugged to like anything but loud guitars. Time has proven these gorgeous singles to be rich in craft, sublime in production, and enduringly emotional. One such being the 14-year-old Donny's toothsome, pure reading of Paul Anka's 1960 hit.

The Osmonds Let Me In (MGM 2006 321, 7", UK, 1973) **£2**

Donny and his big brothers (who wrote and produced this) reached heady levels of desire on a key-change plead-fest which established them as teen idols. Love Me For A Reason and The Proud One subsequently built on the formula, harmonies soaring, choreographed arm movements (grabbing air; opening invisible curtains) signifying their necessarily unrequited love and lust. Never mind that the brothers explained it was also about seeking God's redemption. Engineered by Ed Greene, who drummed for Barry White, Marvin Gaye and Sparks.

David Cassidy Could It Be Forever (Bell 1224, 7", UK, 1972) **£2**

Cassidy was 21 when, stifled by the all-consuming fame of his role in TV's *The Partridge Family*, he undertook a solo career. The idea was to squash his squeaky-clean image and rock, hence his doing a *Rolling Stone* cover story drunk and stoned and posed naked. It backfired, perhaps because his initial singles purred with such essence oof teen yearning that he made rival Donny sound like Brian Johnson. He loathed heartthrob status, but Could It Be Forever was, like How Can I Be Sure and Daydreamer, sung in a breathy fugue state, with so many meanings.

The Partridge Family It's One Of Those Nights (Yes Love) (Bell 1203, 7", UK, 1971) **£2**

As Keith, oldest of Shirley Jones' five pop-loving kids in a Mondrian-inspired bus, Cassidy was already helming hits. I Think I Love You is cited as their definitive song, and indeed that Tony Romeo classic is a treat. But another Romeo (was ever a writer so well named?) composition often goes underappreciated. This rumbles and swirls with the urgent gravitas of a Glen Campbell/Jimmy Webb creation, its call-and-response tricks sparkling as Cassidy, gauging it perfectly, sings of her "crashing through my mind like waves upon the shore".

Michael Jackson Got To Be There (Tamla Motown TMG 797, 7", UK, 1971) **£5**

Could young Michael thrive musically outside the family group? Berry Gordy thought so, calling in crack writers and producers for his solo debut. Elliot Willensky was relatively unknown, some 5th Dimension tracks aside, but his gorgeous Got To Be There made Michael's first single, a song-singer marriage made in heaven. Then just entering his teenage years, Michael was promoted as a pin-up to compete with Donny. Hindsight is a weird thing.

The Jackson 5 I'll Be There (Tamla Motown TMG 758, 7", UK, 1970) **£2**

Michael had already been the stand-out star of The Jacksons, and on their third album this fourth consecutive US chart-topper had set a high bar for devotional, do-anything-for-you professions of love. It remains an absurdly great record. Jacko himself said it was the song which made them, by proving they were more than bubblegum pop. And given how much we tend to mock the talent gap between Michael and Jermaine, the latter's voice dovetails with his kid bro's deftly here.

The Carpenters Goodbye To Love (A&M 1367-S, 7", US, 1972) **£2**

Throw a dart at the early 70s and you hit a Carpenters single with "yearning" tattooed on its heart. We'll elect this Richard Carpenter-John Bettis composition as champ, and not just for that ferocious fuzz guitar wailing from Tony Peluso. "Burn it up!" Richard told him. "Soar into the stratosphere!" He steals the show, but that melancholy tune and those heroically self-pitying lyrics (partly inspired by Bing Crosby film *Rhythm On The River*) set him up. The singer's not bad, either.

Bread Baby I'm A Want You (Elektra K12033, 7", UK, 1972) **£2**

David Gates and the LA soft-rock band he carried never had the doomed mystique of Nick Drake or Tim Buckley. Bread had hits compilations shelved alongside Abba, Bee Gees and Carpenters, and you won't see those three critically rehabilitated any time sooo… oh, wait. Could Bread become hip? No matter – this, like Make It With You, If and Guitar Man, trembles and shivers with craving. Not a note out of place – Bread's gentle sweetness borders on minimalism.

Colin Blunstone Say You Don't Mind (Epic EPC 7765, 7", UK, 1972) **£2**

The Zombies singer's solo debut album *One Year* has been acclaimed by everyone from Neil Tennant to Thurston Moore. Yet this single (curiously, the third released from it) gave him a hit which briefly placed him on the same planet as the teenyboppers, even though he was produced by bandmates Rod Argent and Chris White, hardly pop svengalis. Written by Moody Blues/Wings man Denny Laine, it blends surrealism ("stupid fish, I drank the pool") and soul.

Gilbert O'Sullivan Alone Again (Naturally) (MAM 66, 7", UK, 1972) **£2**

The era embraced a tidal wave of weepies. But one unconventional Irishman in his mid-20s constructed a poetic lament, which, in America became the fifth most popular song of the whole decade. Nothing's off limits – wondering if there's a God, suicide, the death of the narrator's parents – and O'Sullivan's delivery is flawlessly pitched between driness and sincerity. And like all the songs here, it's fascinated with its own thirst, burning with that yearning.

Words: Chris Roberts
Donny Osmond's* Start Again *is on BMG.

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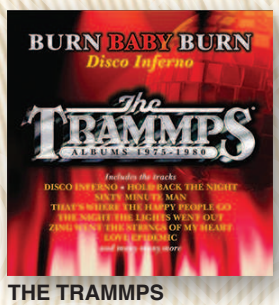

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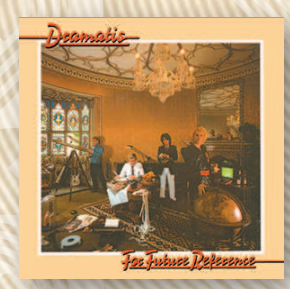

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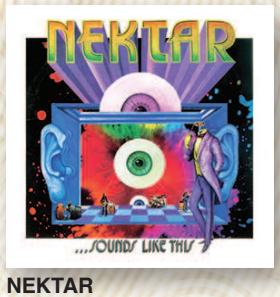

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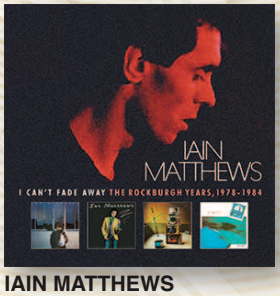

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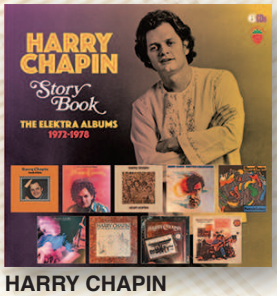

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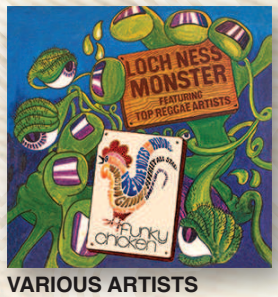

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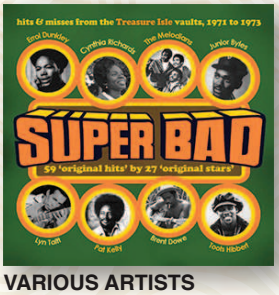

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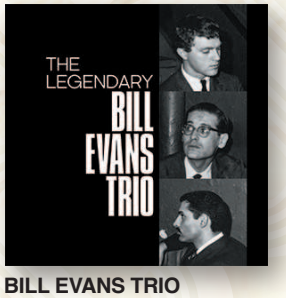

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